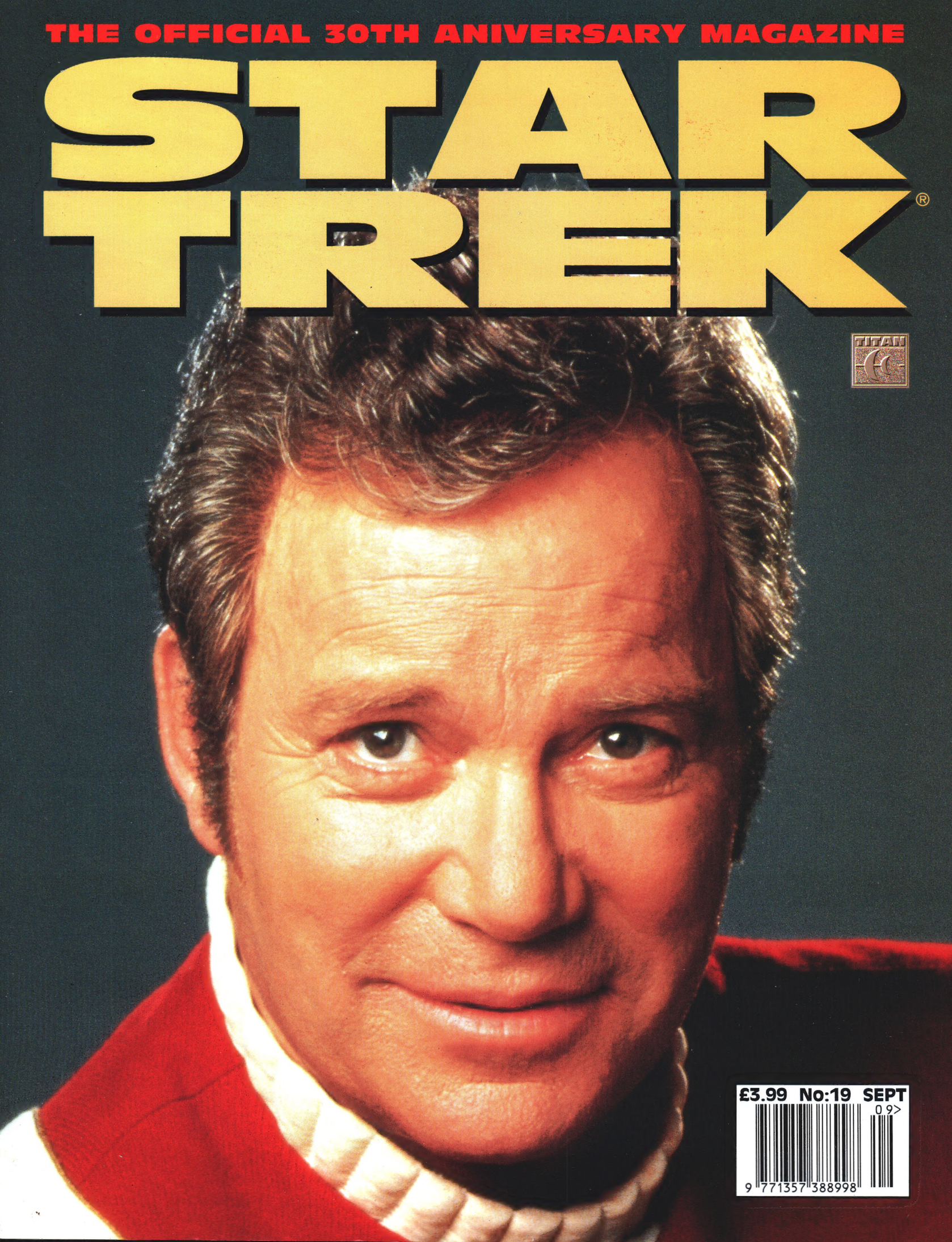
THE OFFICIAL 30TH ANIVERSARY MAGAZINE

STAR TREK®



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Make It So

Thirty years. It hardly seems possible that one single science fiction television show could rack up such a successful run, but, as of 8 September this year, *Star Trek* has done just that. It has grown from one of many shows struggling for air time on US television in the late Sixties to a world-wide phenomenon, watched by someone, somewhere almost every minute of the day across the globe.

What's even more incredible is that five television series, seven feature films, countless books and comics and an incredible amount of spin-off merchandise later, *Star Trek* is *still* as topical and entertaining as ever. From the adventures of *Captain Kirk* to the continuing experiences of space station *Deep Space Nine* and the *U.S.S. Voyager, Star Trek* remains exciting and enjoyable television fantasy, adored by millions of fans from Aberdeen to Abyu Dhabi, Tokyo to Toronto, Berlin to Brisbane...

Star Trek, we salute you, the people involved in your ongoing adventures and your many fans. Long may you prosper...

John Freeman, Editor

Data Input Begins...

04 The Best of Both Worlds News from every corner of the *Star Trek* world, including an exclusive interview with Executive Producer of *Star Trek: Deep Space Nine,* Ira Steven Behr, a special tribute to *Star Trek: Voyager* from the series' producer and co-creator, Jeri Taylor, and an update on *Star Trek: First Contact* from Director Jonathan Frakes **14 30 Years of *Star Trek*** Tim Gaskill offers an insight into the show's ongoing success **22 *Star Trek* The Original Series Stars** Interviews with William Shatner, Leonard Nimoy and others from the first generation **34 Enterprising Evolution** Larry Nemecek charts the developing design of the *U.S.S. Enterprise* down the years **44 *Star Trek: The Next Generation*** We talk to the stars of *Star Trek*'s most popular generation, including Patrick Stewart, Brent Spiner and Michael Dorn **54 Bring on the Bad Guys** Paul Cornell on *Star Trek*'s nastiest villains, plus interviews with John De Lancie, Kim Cattrall and Martha Hackett **60 *Star Trek: Deep Space Nine*** Charting the progress of the space station-based saga in the words of Avery Brooks, Nana Visitor, Terry Farrell and more **74 They also Served** Interviews with the other captains of the *U.S.S. Enterprise* whose cameo roles have made them legends in the *Star Trek* Universe **78 *Star Trek: Voyager*** *Star Trek*'s latest generation exposed, as told by Kate Mulgrew, Roxann Dawson, Robert Picardo and others **92 From the Replicator** Our regular merchandise round-up, including video and book reviews **98 A Tribute to Gene Roddenberry** A personal view of the affect *Star Trek*'s creator has had on just one fan...

Readers please note – our regular letters column returns next issue

Chain of Command

Editor **John Freeman** ● *Art Director and Designer* **Chris Teather** ● *Assistant Editor* **Darryl Curtis** ● *Jnr Production Controller* **Neil Sumner** ● *Publishing Assistant* **Lynne Rennison** ● *Sales Manager* **David Orme** ● *Operations Director* **Leigh Baulch** ● *Publisher* **Nick Landau**
Advertising **Richard Halliwell Tel: 0171 620 0200** ● *Distribution* **Comag Tel: 01895 444055** *Account Executive* **Richard Kingerlee** ● *Subscriptions* **Tel: 01536 763631**

Contributors this issue
Lou Anders, Dave Bassom, John Carrigan, Paul Christopher, Paul Cornell, Amanda Finch, Tim Gaskill, Nikki Harper, Pete Hull, Joe Nazzaro, Larry Nemecek, Gary Russell, Ian Spelling, Rod Summers, Jeri Taylor

Special thanks to
René Auberjonois, Majel Barrett Roddenberry, Ira Steven Behr, Robert Beltran, Rick Berman, Avery Brooks, LeVar Burton, Kim Cattrall, Stephen Collins, Roxann Dawson, John De Lancie, James Doohan, Michael Dorn, Aaron Eisenberg, Lolita Fatjo, Terry Farrell, Jonathan Frakes, Annie Freeman, Bob Gillan, Max Grodenchik, Martha Hackett, Karen Halloran, Gary Holland, Robert Hollocks, Matt Jeffries, Bob Justman, DeForest Kelley, Walter Koenig, Harry Lang, Jennifer Lien, Cirroc Lofton, Dennis McCarthy, Deborah McCrae, Gates McFadden, Robert Duncan McNeill, Colm Meaney, Janet Nemecek, Nichelle Nichols, Leonard Nimoy, Tricia O' Neill, Michael Okuda, John Ordover, Matthew Parker, Ethan Phillips, Robert Picardo, Robert Read, Andrew Robinson, Alan Ruck, Tim Russ, William Shatner, Mark Allan Shepherd, Armin Shimerman, Alexander Siddig, Marina Sirtis, Herb Solow, Brent Spiner, Patrick Stewart, Lisa Story, George Takei, Kristin Targen, Nana Visitor, Garrett Wang, Wil Wheaton, Grace Lee Whitney, Holly J. Wilson

Code of Honour

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"Resistance is hopeless..."

The Best o

blend *ST:DS9* with an original series episode," says series Executive Producer Ira Behr. "It's going to be very cool and it's going to be done with a lot of love and affection. The staff is very excited about it, everyone working in the special effects department is very excited about it, and the studio is very excited about it. I think the fans will be appreciative and understand that it's being done with affection. I can't wait for it, and I only hope we can afford it!"

Over at *Star Trek: Voyager*, look for *Captain Sulu* and *Janice Rand* to make appearances in the special episode *Flashback*, which delves into *Tuvok*'s past in a major way, as reported in recent issues.

The US United Paramount Network have also confirmed they are planning a major *Star Trek* television 'event' for 6 October transmission across the pond, and hope to line up appearances by as many stars as possible. There is a possibility the show, which was still in the planning stages, may be live. ■

Ira Behr interview, Page 8; Jeri Taylor's message to* STAR TREK Monthly *readers, Page 10; George Takei interview, Page 30; Grace Lee Whitney, Page 32

STAR TREK®: anniversary bonanza™

Star Trek: Deep Space Nine and *Star Trek: Voyager* anniversary episodes set to go

IN BRIEF...

MORE AWARDS FOR STAR TREK

***Both* Star Trek: Voyager *and* Star Trek: The Next Generation *have received The Public Education Recognition Award at the Society for American Archaeology annual meeting in New Orleans in the US. The award recognises* Star Trek*'s 'outstanding contributions to improved public understanding and appreciation of anthropology and scientific archaeology.' The presenters praised* Star Trek *for portraying archaeology as a profession that is respectful of culture and not laden with treasure-hungry thrill seekers. Four episodes were singled out:* ST:VOY*'s Emanations and* ST:TNG*'s* The Chase, Gambit *(Parts I and II) and* Captain's Holiday.

The official 30th Anniversary date marking *Star Trek*'s television première – 8 September 1966 – is just days away. Both *Star Trek: Deep Space Nine* and *Star Trek: Voyager* will be paying tribute to the original series with special episodes in their new seasons airing this autumn in the US.

On *ST:DS9, Captain Sisko* visits the past in an episode titled *Trials and Tribbleations*. Not only will events unfold on space station *Deep Space Nine* – we will also be seeing Sisko and company time travelling to space station *K-7*, dropped *Back to the Future*-style into the events first seen in *The Trouble With Tribbles*, when the tiny creatures nearly overran the *U.S.S. Enterprise* commanded by Captain James T. Kirk.

"We are going to be using *Forrest Gump* technology to

STAR TREK MINI-SERIES IN PLANNING STAGES FOR 1997

As *STAR TREK Monthly* went to press we received confirmation that a *Star Trek* television mini-series, possibly featuring members of the original series *U.S.S. Enterprise* crew, was being considered for US transmission some time in 1997. Details at this stage remain sketchy, but this new project may have formed the basis of stories about a *Captain Sulu*-based television show (see report last issue), starring George Takei in a reprise of his role as Captain Sulu from *Star Trek VI: The Undiscovered Country* and the *Simon & Schuster* audio stories.

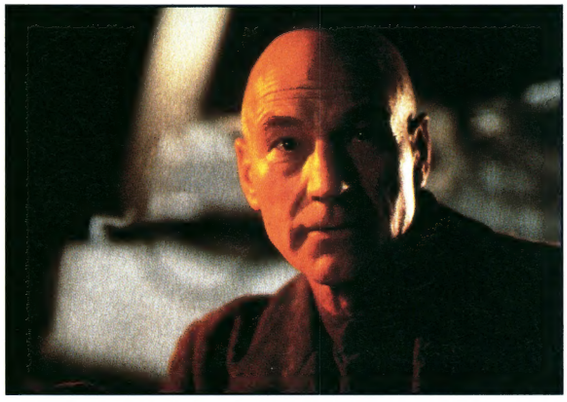
It appears that all the major stars from the original series except William Shatner are being considered for the production. Whether it will be set in the 23rd or 24th Century is unknown.

With the *Star Trek* production crew heavily involved in promotion of the *Star Trek: First Contact* film, work on this new project is still in the very early stages. The production is likely to go to video in the UK before satellite or terrestrial transmission.

STAR TREK: FIRST CONTACT – FIRST PICTURES!

Paramount Pictures have released the first pictures from *Star Trek: First Contact* exclusively to *STAR TREK Monthly*! They reflect the gritty, moody atmosphere of the action-adventure script, penned by Rick Berman, Brannon Braga and Ron Moore, and show the *U.S.S. Enterprise* crew in the middle of their deadliest battle yet – against the *Borg*, who are seeking to change the past!

With principal filming completed on 2 July, post production work continued on the film through August. The US release date has now reverted to the originally planned Thanksgiving Weekend launch of 22 November. The UK release date remains 9 December as of press time.



Above: Captain Jean-Luc Picard *(Patrick Stewart)* and Data *(Brent Spiner) lead the battle against the* Borg *aboard the new* U.S.S. Enterprise NCC-1701-E
Left: *A pensive Captain Jean-Luc Picard ponders his options...*
Far left: Lieutenant Commander Worf *(Michael Dorn) faces death aboard the* U.S.S. Defiant *when it is attacked by the Borg*
Below far left: *Lily Sloane (Alfre Woodard) has a close encounter with visitors from the 24th Century – Data (Brent Spiner), a blonde* Doctor Beverly Crusher *(Gates McFadden) and Captain Jean-Luc Picard*
Below left: *Godmother with attitude – Alfre Woodard as* Lily Sloane, *battling the Borg in the 23rd Century*

US RATINGS REMAIN FIRM DESPITE INCREASED COMPETITION

Responding to fears over dropping ratings, Paramount Television Group have issued an upbeat report on Star Trek: Deep Space Nine *and* Star Trek: Voyager*'s current health in an increasingly competitive market place.* ST:DS9 *has remained the Number One drama series in first-run syndication in the US since original episodes of* Star Trek: The Next Generation *ceased airing (it held the Number One spot throughout its seven season tenure).* ST:DS9*'s season-to-date average beats the season-to-date averages of other weekly first-run series including* The Adventures of Hercules *(now being shown on Sky One in the UK),* Xena: Warrior Princess *and* Baywatch. ST:DS9 *has been sold in 207 markets representing 99% of US households.*

After four seasons, the show has garnered 11 Emmy nominations and won numerous accolades, including the 1996 Screen Actors Guild Award for 'Outstanding Portrayal of the American Scene', which it shared with the other Star Trek *series. After two seasons,* Star Trek: Voyager *is still the top UPN show on the fledgling network, having garnered six Emmy nominations.*

LOST SERIES BOOK DELAYED

Star Trek Phase II – The Making of the Lost Series *by Reeves-Stevens has been postponed until March 1997.* Pocket Books *editor John Ordover has cited the last-minute discovery of a large cache of new documents and information about the series as the reason for postponement of the book, which focuses on the aborted 'Phase II' television series that* Paramount Pictures *planned to air in the early Seventies.*

STAR TREK 'WOODSTOCK'

Captain Kirk, Mr Spock *and* Captain Janeway *will beam down to attend a 30th Anniversary* Star Trek *celebration in Huntsville, Alabama. William Shatner, Leonard Nimoy and Kate Mulgrew will join other actors from the four television* ➔

The Best o

Let the New Seasons Begin!

By John Freeman in London and Larry Nemecek in Los Angeles

• Spoiler Alert! Don't read any further if you don't want your enjoyment of upcoming shows dampened by knowing too much beforehand...

Production on the new seasons of *Star Trek: Deep Space Nine* and *Star Trek: Voyager* began in mid-July. *Paramount Pictures* has confirmed that *Star Trek: Deep Space Nine* will première its fifth season with *Apocalypse Rising* the week of 30 September in the US. In the story, *Captain Sisko* and his crew embark on a dangerous mission to expose the *Klingon* leader *Gowron* as a Changeling who has provoked a war between the Federation and the Klingon empire. By disguising themselves as Klingons, Sisko and the *U.S.S. Defiant* crew infiltrate the Klingon homeworld amidst a hotbed of political intrigue and suspense.

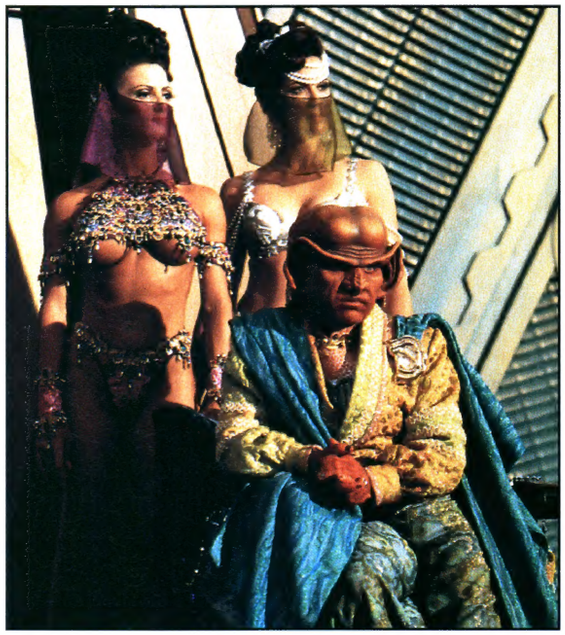
As of press time, the first airdate for *Star Trek: Voyager*'s new season (*Basics, Part II*) will be Wednesday 4 September. The episode concludes last year's two-part season finale when, after the *Kazon* hijack the *U.S.S. Voyager*, *Captain Janeway* and the *U.S.S. Voyager* are left stranded on a mysterious isolated planet to face a group of primitive, hostile aliens determined to destroy them.

Four episodes, including *Basics, Part II*, were produced during the second season block but held over to form part of season three. These were the anniversary episode *Flashback, False Profits* – featuring the *Ferengi* who went missing from the Alpha Quadrant in the *Star Trek: The Next Generation* episode, *The Price* – and *Sacred Ground*, a *Kes* story. As of press time it was not known if the anniversary episode, *Flashback* , would be moved up to be the second show in the season.

Production on *ST:VOY* resumed with *The Chute* (airdate to be announced), in which *Harry Kim* (Garrett Wang) and *Tom Paris* (Robert Duncan McNeill) are falsely accused of terrorist activities on an alien planet and are enslaved in a horrific alien prison. As Harry and Tom struggle to escape, Captain Janeway (Kate Mulgrew) and crew must join forces with a group of ruthless terrorists to save their crew mates.

CIC Video will be running straight into releases of *ST:DS9* season five and *ST:VOY* season three before Christmas. *ST:DS9* 5.1 and *ST:VOY* 3.1 will be issued along with original series Volume 1.8 on 2 December. ■

September Video Releases, Page 93



VULCAN NAMED

The Discovery Channel On-line recently encouraged its readers to partake of a 'Name that Planet' contest in order to label the newly discovered planets orbiting 47 Ursae Majoris and 70 Virginis. Winning entries were 'Chimaera', and, you guessed it, 'Vulcan'. However, as the newly christened 'Vulcan' is over six times the mass of Jupiter and orbiting its sun at a distance roughly equal to Mercury's own orbit from our sun, it is highly illogical that any green-blooded humanoids exist there at present.

f All Worlds

Mirror, Mirror

Above left: *William Shatner takes a more sporty look on life in* My Three Hockey Players...
Above right: *...while Wil Wheaton follows in the footsteps of some of his illustrious* Star Trek *colleagues by appearing in fellow SF series* The Outer Limits

Lou Anders reports direct from the US West Coast on *Star Trek* actors' other activities

William Shatner will star in *My Three Hockey Players*, a film based on the book by the same name written by Colleen Howe about the life of Canadian hockey great and four-time Stanley Cup champion Gordie Howe. Meanwhile, his one time first officer, **Leonard Nimoy**, continues to appear on A&E network's *Ancient Mysteries*. "As a matter of fact," says Nimoy. "I'm contracted at the moment for at least a full season, which is over 50 shows. I have every reason to believe it will go on, and I'm enjoying it a lot."

Walter Koenig is working on a new film, *Drawing Down the Moon*. Check out its WWW site at http://www.netins.net/showcase/ddtm/. **Alice Krige**, who will appear as the *Borg* Queen in the upcoming *Star Trek: First Contact*, will appear later this year with Beau Bridges in *Hidden In America* and with Kiernan Culkin in *Amanda*.

Dwight Schultz (Lt. Reginald Barclay) will appear in *Hart to Hart: Till Death Do Us Hart*, a new original mystery adventure for the US Family Channel that reunites Stefanie Powers and Robert Wagner in their roles as the famous crime-solving couple. Schultz plays the director of a leukemia clinic. Jennifer Hart is kidnapped when she is mistaken for his fiancee. The film is currently in production in Munich and Austria and is scheduled to première Sunday 25 August on the FAM Sunday Night Movie Event in the US.

Recently, **Wil Wheaton** appeared in *The Outer Limits – Light Brigade*, the first ever sequel in its series. The story is a follow-up to last year's *Quality of Mercy* and also stars Robert Patrick and Graham Greene.

Brent Spiner made an appearance as himself on *Harry Anderson: The Tricks of His Trade*. The special was a night of magic from *Night Court* and *Dave's World* star Harry Anderson, during which Spiner was 'swindled' at a make-believe carnival.

Terry Farrell appears this fall in a Movie of the Week on the USA cable channel. Terry stars in *Reasons of the Heart* from Stu Segal Productions. "I did it in San Diego with a great group of people," says Terry. "It was one of those perfect spiritual experiences where everybody got along. There was one bad seed that was there for a day and a half, and that was it. The rest of it was like we were a family. It was really weird. It was like we were shooting a pilot for a series, not a movie. It was really a great experience." Terry is extremely excited as this is her first lead in a TV Movie, but she found that her four years with *Star Trek* made this a relatively easy experience. "After all my practice on *Star Trek: Deep Space Nine*, doing a TV Movie is nothing. Saying normal dialogue is so much easier to remember than technobabble and alien names!"

Majel Barrett Roddenberry has also been busy. "I'm taking some of Gene's old properties and trying to resurrect them," she told me. "We've got one that I'm hoping will sell right now and will be another series, and then there's a movie that I'm very interested in which he wrote that I'm pushing, and there's an animated show that's being developed right now." Meanwhile, Barrett says she really enjoyed her recent experience on *Babylon 5*. "I had a grand time doing it. They've been picked up for another season, and I'm hoping that I can repeat. I don't know that I will, and [Executive Producer] Joe [Straczynski] hasn't said that he would, but I would love to. I would consider it an honour."

The big summer movie *The Cable Guy* starring Jim Carrey and Matthew Broderick contains a *Star Trek* spoof for die-hard fans of the original series. The main characters go to 'Medieval Times', a themed restaurant which features jousting and other 'medieval' attractions. They end up fighting each other in the central arena. Director Ben Stiller shot a portion of it as a remake of the duel between *Spock* and *Kirk* in *Amok Time*. The sequence even makes use of the traditional *Star Trek* fight music.

Jerry Hardin, who played Mark Twain in the two-part episode *Time's Arrow* on *Star Trek: The Next Generation*, will appear in a mini-series entitled *Pandora's Clock*. The mini-series is about a Russian biological weapon that is reported to have been released and to have infected an individual who then boards an airplane. "When the word gets out that there's a guy aboard with this biological weapon that was designed to kill people within 48 hours, no one wants the plane to land for fear that everybody aboard the plane has been exposed." says Hardin. "I play a preacher who's in a big hurry to get back to New York City because he's got a very important television appearance to promote a new book. It reveals him as a very arrogant, very impatient man, as much a business man as he is a man of God. As it becomes more and more evident that he's probably going to die, he becomes more and more frightened. Whether [the contamination] is real or imagined no one knows for sure."

IN MEMORIAM

Jon Abbott, who played the Organian *Ayelborne* in the original series episode *Errand of Mercy* (among many other roles in his career), died on 24 May. He was 90. Attorney **Melvin Belli**, who became part of *Star Trek* lore when he played the Friendly Angel in the original series episode *And the Children Shall Lead*, died of pneumonia on 9 July. He was 88.■

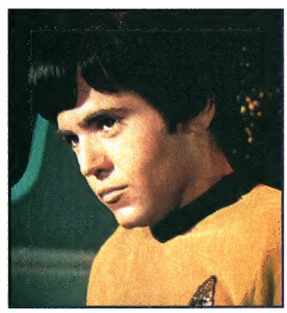
series for 'Star Trek 30: One Weekend on Earth.'

Produced by Paramount Pictures *and timed to coincide with the première of the television show on 8 September 1966, the event will run from 7 - 8 September. "It's Woodstock for Trekkies," said Neil Newman, a vice president for* Paramount Pictures' Viacom Consumer Products.

The event will also offer astronaut training and visits by several former Apollo astronauts, including Alan Shepard and Fred Haise.

STAR TREK: CONTINUUM *LAUNCHES*

Microsoft Network's Star Trek *official web site, offering access to information on all* Star Trek *incarnations, is now open to MSN members at http://startrek.msn.com/.* Star Trek: Continuum *features comprehensive archives and activities and is "designed to be the place where people can explore strange new worlds and engage new life forms online," say MSN.*



HAPPY BIRTHDAY!

11 September: Roxann Dawson
14 September: Walter Koenig
23 September: Rosalind Chao (Keiko O'Brien)

Reporters this issue: John Freeman, Lou Anders, Larry Nemecek
Sources this issue: **Paramount Pictures, *Ira Behr,* Dateline: Starfleet *and* Paramount Pictures.**

Lou Anders talks to *Star Trek: Deep Space Nine*'s Executive Producer Ira Steven Behr about the show's vital role in the ever-expanding *Star Trek*

"**One of the things that I am most proud of** working on *Star Trek: Deep Space Nine*," says Executive Producer Ira Behr, "is that it is an ever-evolving series. We take the characters and the situations to places that most series would never go, because they remain locked in week after week basically doing the same thing. This show is *extremely* fluid. There is a method to our madness, and the show has evolved and grown over the course of five years. To really appreciate the show, I think you have to be extremely close to it, and you have to see all the little character changes and how one thing influences another."

Character change is at the heart of *ST:DS9*. Under Behr's supervision, the writers have drawn deeper and more realistic characters than those found in the other *Star Trek* incarnations. In fact, in recent episodes, such as *The Sword of Kahless* and *For the Cause*, the series heroes were even allowed to act at times with questionable ethics. "The characters now have four years of back story," says Behr, "and if after four years of life characters can't show their frailty and their failures as well as their successes, then you really are just doing another television show that has no inner reality at all. Forget about reflecting life; the show has to grasp its own inner reality and be true to it, and that's what we try to do."

In Behr's opinion, this focus on character is due to something fundamental and unique in *ST:DS9*'s foundation. "It is the one show in the franchise's history, including *Star Trek: Voyager*, that is not based on 'whatever happens we can leave and go on to the next adventure.' This is a show about dealing with your actions, dealing with the repercussions. *Captain Sisko* has the toughest job in the history of the franchise, because he has to live with every decision he makes, and it comes back to bite him on the ass if he makes the wrong one." Behr feels this makes *ST:DS9* somewhat more complex than its predecessor. "*Star Trek: The Next Generation*, for all its sophistication, is a very simple show. It's told in very simple terms with a clear cut problem, most of the time, and solution.

"We don't always have clear cut problems, and when we do have clear cut problems, we try to find ways to make them more difficult! The characters are drawn somewhat fuller. They are not just heroes, and though they did discuss some frailties in the other series, it was John Wayne stuff. John Wayne is allowed to have a frailty here and there, too, but he's still basically a hero. On *ST:DS9*, these are *people* we're dealing with, and on some level that mythic quality is probably lessened a little bit.

"I think there are a lot of fans who resent that or can't get behind it, but it makes for good drama. I've called this show a comedy of manners. I've called this show good drama. SF trappings, but basically we see this as a dramatic series with humorous elements about people. I'm not sure if that was the intent of the other *Star Trek* series."

When asked if he'd be interested in *ST:DS9* movies one day, Behr says, "I would love to, because we have so many good villains. I think for the most part, if you have a good villain, you'll have a good movie, and we have so many. And I'd just love to be able to morph my little heart out without having to worry about the budget. Those Founders, baby! We could have a lot of fun with them."

While the budget of a major motion picture is certainly attractive, there is one element that is particularly appealing to Behr about going to the big screen. "I would like to do the movie if we could up the sex and violence quotient. I think *ST:DS9* seems to need more sex and violence than we usually give it. It seems to call for it or the table seems to be spread for it, and we dare not go there most of the time because of the limitations of being a *Star Trek* television series. In a movie we'd probably have more fun with that." ■

NEW WORLDS AND NEW CIVILISATIONS...

Ira Steven Behr

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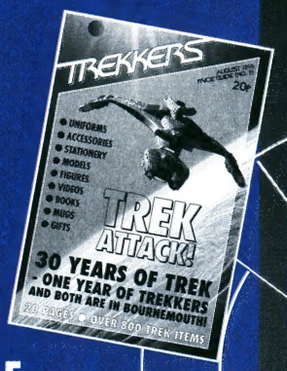

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TREKKERS

From the *Star Trek: Voyager* Offices

Dear Readers,

I came to the *Star Trek* Universe seven years ago, blissfully ignorant of the phenomenon that Gene Roddenberry had created. I'd heard of it, of course, but had never seen an episode of the original series, never seen a movie, never seen an episode of *Star Trek: The Next Generation*.

My life was about to be turned upside down. When I went on staff at *ST:TNG*, I had to make up for my woeful lack of knowledge, and I had to do it fast. So I set myself the task of watching every episode produced and every movie. I'd watch three or four tapes every night, and while I sometimes felt like my eyes were turning into little pinwheels, I was also becoming aware of the extraordinary gift Gene had given to the world: a vision of the future that was hopeful, positive, and uplifting.

As I watched on, night after night, I became completely hooked. The stories that had been written a quarter of a century earlier were as captivating as they must have been when they were first aired. The production valves weren't what we've come to expect, of course, but the heart and soul of the programme lay in the *people* – people who cared about each other, who liked and respected each other, who stuck together in the tough times and who laughed with each other later.

I've never forgotten that intense experience of cramming several decades of *Star Trek* into a few weeks. It left Gene's vision seared into my brain, where it remains to this day.

30 years has not dimmed his creation, but has only enhanced it. *Star Trek* is a world-wide phenomenon, bringing pleasure to millions and millions of people everywhere. I'm honoured to be a part of this grand endeavour, and, in co-creating *Star Trek: Voyager*, to have contributed a small building block to the *Star Trek* Universe.

Gene Roddenberry may be dead, but his vision lives on. I hear his voice in my mind every time I sit down to write; I invoke his principles as we struggle with a story. His impact was so strong, so profound, that he is an inescapable presence in our lives, even today.

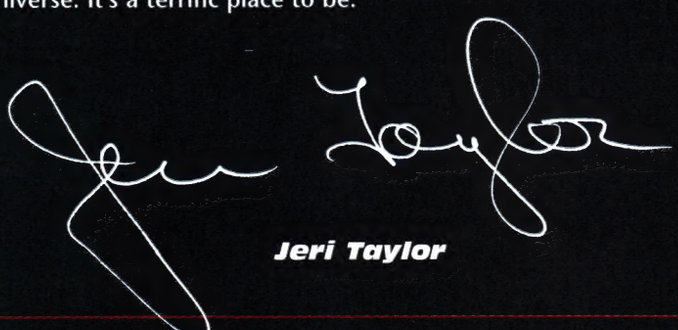
And that's the way it should be. What he created is so remarkable, so unique, that it must be preserved and amplified, rather than altered. When we go wrong, it's because we've strayed from his original concepts; when things work, the core of the story is 'Roddenberrian'.

He was a remarkable creator, and I'm grateful to have had the chance to work with him. May his voice never be stilled.

We're now producing the third season of *Star Trek: Voyager*, and my goal is to re-vitalise it in the spirit of the original series. Our crew will stop despairing because they're so far from home and will embrace the extraordinary adventure in which they find themselves. They will not long for what they don't have, but will revel in their journey and its wondrous discoveries. They are truly going where no one (from the Alpha Quadrant) has gone before, and they will see it as a remarkable opportunity – one to be cherished and enjoyed.

I hope you'll continue to enjoy *Star Trek: Voyager* and all the incarnations of the *Star Trek* Universe. It's a terrific place to be.

Sincerely,



Jeri Taylor

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This page: *Jonathan Frakes proves his ability to direct the new movie*
Right: ST:DS9 – The Search, Part II
Below left: ST:TNG – Sub Rosa
Below right: ST:VOY – Parturition

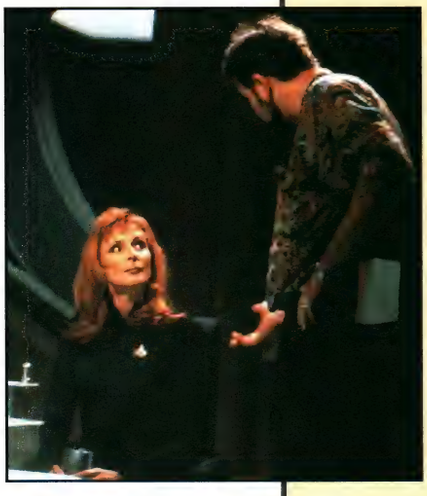
Audiences are already cheering the preview 'trailer' now showing in theatres for *Star Trek: First Contact*, which wrapped principal shooting 2 July before editing and post-production, including visual effects by *Industrial Light & Magic,* could be added.

Towards the end of the on-stage shooting schedule, Larry Nemecek sat down with actor-director Jonathan Frakes for a chat about the film so far. As they say in Hollywood, this film has 'good buzz' – and it's easy to see why this day, as Frakes is equipped with a microphone so he can communicate inside this huger-than-usual sound stage with his distant actors and crew across the *U.S.S. Enterprise NCC-1701-E*'s outer hull.

A microphone in his hand is a temptation the infamous clowner cannot resist during the inevitable down time, as endless *Borg* puns – "What do you call a bunch of Borgs on a dish? A *smorgasborg*!" – and lounge-lizard song openers punctuate the air all day long.

STM: You seem to be as happy as a kid on Christmas morning, Jonathan.

JF: It's a dream come true. It's a great way to wake up in the morning, knowing this is what I'm coming to work to do.



When you came aboard at the end of January to direct this film, you had to hit the ground running, right? You were behind schedule at that point.

Yeah, I was probably, especially not having directed a major motion picture before. I'm *told* I was about a month later than would have been ideal. I mean, the designer was on board already, sets were being built and locations were being dressed, and there was a lot of stuff going on when I moved into my office.

But you've still gotten to put your stamp on all this, as a features director?

Yes. Also I'm working with a lot of people I've worked with before – (Designer) Herman Zimmerman, who is invaluable – he builds things you can actually shoot, and thinks about the story as he's designing the sets; it's great to work with him again. And Matt Leonetti, the director of photography, who though I've never worked with before I feel like his kid brother; he's been nothing but helpful. The (live) special effects guys, Terry Frazee and his team – you describe what you want, they say, 'Yeah, we can do that! You wanna see it?', you say sure, they test it, it works, and when it comes time to do it it *still* works! It's really quite amazing.

And I was lucky enough to get Jerry Fleck as my assistant director, who's worked I guess five years on the series, and Judi Brown, who's the script supervisor for *Star Trek: Deep Space Nine*. So I have two people who I spend the whole day with that I know, who know me, so a lot of the shorthand was in place.

In what way?

I mean just communication: people whose opinions you trust and who you know are going to give you what you need. Jerry had his team schedule and plan so well that we are never hung out to dry if somebody's not ready when they say they're going to be ready. Or we're going to shoot this much today and this is how long it will take, and generally that's the way it works out.

Television was a great prepping ground, but what's been you're greatest challenge walking on to the feature plateau here?

Well, aside from the 'inevitable pressure' to deal with a feature film (he laughs), the framing is different: you're working with an anamorphic (wide) lens and you frame the shots differently than you do in television. You may stage them in a similar fashion dramatically, but when you're filling the frame up for a shot there's more width, to emphasise the scope. So that's been an education.

- From the Set

STAR TREK®: FIRST CONTACT™

I've seen some of our earliest footage cut together – our editor, Jack Wheeler, is another one who's been incredibly helpful and supportive. I've found that I've surrounded myself, either consciously or subconsciously, with people who have made a *lot* of films. And from that perspective it's the most logical thing I could have done.

So, despite the hard work and long hours, it seems you're really up for it all.

Yeah, well today's been a pain because the *Borg* take six hours to get ready and some space suit's got an electrical snafu. But one of the things you are told, in order to do this, is that the audience should never know what you had to go through to get the shot, or what time of day it was when you got that shot. Never let them have any idea! But really, it's been great – it's exhausting but exhilarating.

Riker's part is mostly shot, fortunately. I was pleasantly surprised how well Riker did in the film! (He laughs) I was happy with the actor – I thought he did a nice job; he seemed very relaxed!

How about the rest of your cast?

They wrote a scene for Marina (Sirtis, as *Troi*), James Cromwell who plays *Cochrane*, and Riker which was easily one of the best scenes in the film. Marina is hysterical, Cromwell is a consummate comedian, and it was just like watching a tennis match with those two. I was *very* glad to be in that scene – and very pleased with how it turned out! Cromwell's a delight, a gentleman with a wonderful devilish grin.

And Alfre Woodard – who plays *Lily*, Cochrane's assistant – in addition to being one of our great living actors, is also my godmother. And when it worked out – we hadn't spent time together for a long time – it was a gift to get to work with her.

I've never seen her in a role where she gets to play an action hero, and you think of her as playing more cerebral or earthy roles, though she's certainly got the body and the range for it. In this one she not only dances in a Forties night-club; she fires a 21st Century machine gun, crawls through the ship, and strangles Picard! You can't take your eyes off her. She and Patrick look great together – there's something magical about the way the two of them look. And they're a couple of pretty fair actors (he laughs), which can't hurt!

The hardest part to cast was the Borg queen, and we saw more women for that part than for anything else in the film. And Alice Krige found it.

Did you get much input in on the script?

The script went through a number of rewrites, but I didn't change any of the structure; I think the story was very well told. Mostly I fine-tuned moments and framed things up. I think I suggested some dialogue changes and tried to take some of the fat out. Let's be frank – this is an action-adventure film and if things were overstated or long-winded I pointed it out to Rick (Berman), Ron (Moore) and Brannon (Braga), and in most cases they agreed with me and pared it down – for the better, I hope.

Is there anything in particular you can lay claim to, apart from the collaboration?

Above: *Jonathan Frakes has the unenviable task of directing himself in* Star Trek: First Contact

I remember when we were working early on I suggested some ideas for the armoury set before it was even built, and Herman was able to incorporate them. I also think I've had a fair hand in reshaping this deflector array scene so that it'd be easier to tell.

And I'm very proud of the scene that Patrick and Alfre have near the end of the film. It was very nicely written, I'm very proud of it and what we all brought to the table.

Another common question, but we have to ask: what was it like the first time everyone was back together?

The only time we were all together was for one scene on the bridge – we had six of us in the observation lounge, before *Worf* came back from the *U.S.S. Defiant*. It was as if we had gone back in time, I think; it was the same sort of fantastic, cynical, fearless, take-no-prisoners abuse that has kept us together all these long years – and hours!

How bad have the hours been?

Well, the night stuff on location was limited by the sunrise; I mean, it's hard to get off onto a night schedule. And then by the time we got into it we were back on days, so the weekends were screwed. Last week we did some killer 18-hour days, but this week, the week before, we've done our standard 14-hour days. But compared to the hours we had on television we'd have *killed* to get hours like these! All three of the *Star Trek* series I've worked on – well, Friday nights are almost always Saturday mornings, and have been for the almost nine years I've been doing it!

What's next after this?

A *vacation*! I get a week after we wrap principal photography, before we start editing, and then hopefully something will turn up when this is all finished. I had to turn down some projects when this came along – but I wouldn't miss it for the world! ■

STAR TREK Monthly *will be bringing you further reports on the making of* Star Trek: First Contact *in the run up to the film's UK release on 9 December.* Titan Magazines *will also be publishing a souvenir film magazine and a series of three poster magazines to mark this major* Star Trek *event.*

STAR TREK: A 30-Year Voyage to De

ep Space and Other Generations...

Above: *The original* U.S.S. Enterprise *makes it's televised debut under the command of Captain Christopher Pike*
Below: *Mr Spock,* Star Trek*'s ubiquitous science officer, keeps his head down at the science station...*
Below right: *... having seen just how Kirk treats one of his other friends, Gary Mitchell, in the second* Star Trek *pilot,* Where No Man has Gone Before

"While speculating in a fascinating way about the future, the series [Star Trek] will also have much to say that is meaningful to us today."

NBC's Advance Information brochure for the 1966-1967 television season (*Inside Star Trek, Pocket Books*)

Tim Gaskill races against the word count to offer his view of a television legend...

Summarising *Star Trek* is an impossibility. How do you talk about the largest entertainment franchise in the world that has spanned 30 years in just a few short pages? The answer is, you don't. Suffice to say that *Star Trek* still, in whatever form, talks to us in ways no other show before or since has. What follows then are some fan highlights and memories over the years – airbrush strokes on the *Star Trek* canvass from a historical and personal perspective.

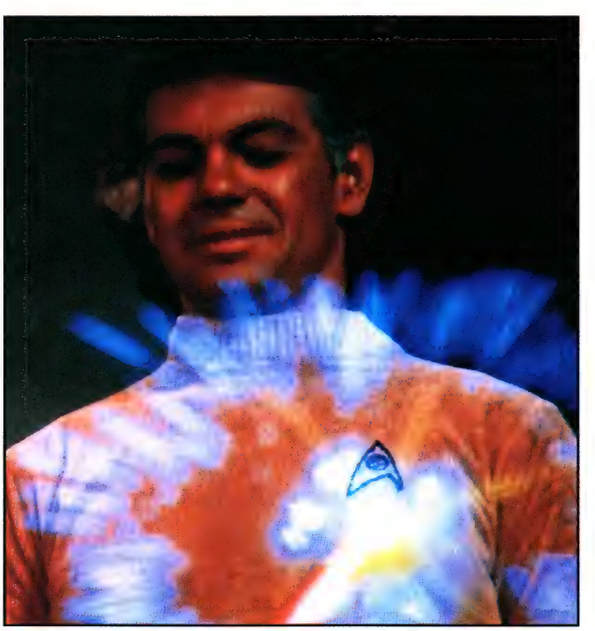
Gene Roddenberry conceived a rough idea for *Star Trek* as early as 1960. Although the first pilot, *The Cage*, is technically where the journey begins for *Star Trek*, to the US viewing public 8 September 1966 is when the crew of the *Starship Enterprise* went into orbit for the first time. Ironically, neither of the two completed pilots were aired first. *The Cage* was rejected for being too clever and consigned to the bin and *Where No Man Has Gone Before* was the third episode aired on 22 September (probably to much audience confusion). *The Man Trap*, a good but not great episode, initiated North American audiences into this world of new planets, creatures, aliens, adversaries and the faithful and heroic crew of Kirk, Spock, McCoy, Scotty, Sulu, Uhura (and later Chekov).

I had just turned four years old when the original series debuted. By the time I was seven, still living in the US, the show seemed well and truly finished and the disappointment around my neighbourhood when it went off the air was palpable. I had had older friends on the block who watched *Star Trek* religiously, and tried to get me to watch, but I had neither the attention span nor the inclination to understand this show with weird green creatures and a man with pointy ears. At seven, *Lost in Space* was more my speed – kind of like *The Waltons* in space!

Star Trek refused to die. By the third season one of the most loyal fan bases for any show had been built up, despite the show's move to a graveyard slot on Friday nights. However, fan loyalty was not enough to impress the executives at NBC who cancelled the show anyway. Fan letters, through a campaign engineered by Bjo and John Trimble, had saved *Star Trek* from being consigned to the dustbin of history before, but this time they failed to save the show beyond a rather limp third season. The network was well and truly through with *Star Trek*, viewer loyalty or not.

In retrospect, this rates as quite possibly the biggest case of short-sightedness in entertainment history, but the almighty dollar held sway. Big bucks ruled the airwaves and the simple fact is television shows *need* large viewing figures to attract advertisers.

But even in its cancellation, there was still an afterlife of sorts – and it is to that afterlife that we owe so much today. Following cancellation, *Star Trek* was soon parcelled up and in syndication by the early Seventies. By this time I liked



BOB JUSTMAN: WHAT *STAR TREK* MEANS TO ME

As Assistant Director of the two original pilots, Associate Producer of the Original Series, and Supervising Producer on *Star Trek: The Next Generation*, no one alive today is more qualified to talk about the impact of *Star Trek* in our world than Bob Justman.

"I like to tell the story that every day when I open up my daily newspaper, there is at least one, if not more, *Star Trek* sort of references – things *Star Trek* have become part and parcel of our culture. And it speaks to fans in other countries as well. I wouldn't be surprised to find out that there are fans in almost every country in which television is used. It has a strong hold upon us, as each generation of children becomes fascinated by the ideas that the show has promulgated."

But what are those ideals? "My take on *Star Trek* is really very simple," says Justman. "The reason why it has appealed and continues to appeal to so many thinking people is that it deals with, in essence, how to lead an ethical existence, how to lead a fully moral life, how to do the right thing, and why you do the right thing. It has to do with being as pure as you possibly can be. It has a hold upon our emotions because it speaks to us in the simplest and most basic way, and it validates our seldom expressed ideas that it's really good to do unto others as you would have them do unto you. Those kinds of ideas appeal to human beings. Otherwise, there never would have been such things as the Ten Commandments and Aesop's Fables, all of these ideas that civilised people have developed throughout the ages and everywhere on this globe. By civilised I'm not talking about American civilisation, I'm talking about *all* people who formulate rules by which to live.

"One of the most important things that we dealt with in the series was 'Thou shalt not violate the Prime Directive.' In other words, you don't interfere with some other civilisation and how it develops its own set of standards. Of course it makes it dramatically difficult to do shows, but at the same time, it's out there for all of us to see and understand. The ideas that are dealt with are really ideas that apply to us in the way we're living or attempting to live today. These are the same kinds of ideas that have stayed with mankind throughout the ages. So I think that that's why *Star Trek* is what it is and is what it has become. It truly is a phenomenon."

Justman was especially pleased to be interviewed for a British magazine about *Star Trek*'s anniversary. "I hold a particularly fond spot in my heart for British fans. I was fortunate enough to be invited to a *Star Trek* convention in the Midlands a couple of summers ago and it was fabulous. The people are great. I really like them because they're incredibly bright. They give you a little space and they ask great questions!" ■

Interview by Lou Anders

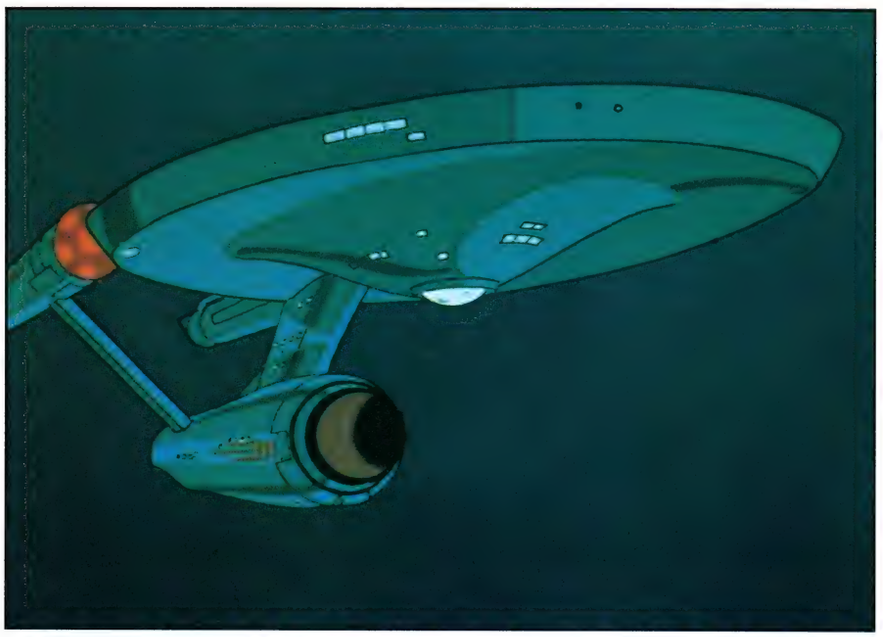
the show and thought it was the coolest after school programme on television. Sure, there was *Voyage to the Bottom of the Sea*, *The Invaders* and *Lost in Space* re-runs, but nothing was cooler than *Star Trek*. Virtually every market in the country was showing *Star Trek* and it soon became part of the country's collective consciousness. Making the show even more attractive was the fact that adults liked it too – it wasn't just for kids. My best friend's dad was a huge *Star Trek* fan and would watch it with us. For the hour it was on it virtually bridged two generations.

While I enjoyed watching the show, I was completely unaware that there was a huge following being built up around the world and that people were taking their passion in *Star Trek* seriously. Conventions based on *Star Trek*, like the first ever in New York in 1972, were in their infancy, but the idea was catching on. Today, to prove *Star Trek*'s enduring quality, there is a convention somewhere in the world on *every single weekend of the year*. From 10 to 10,000 people, wherever they are gathered in the show's name, they have a convention.

The power of the fans cannot and should not be underestimated. *Star Trek* was one of the first shows to prove to the networks that a loyal fan base *was* as important as big numbers. (Just look at the success of *Hill Street Blues* in the Eighties.) Also, having big numbers didn't always translate into big buying habits. *Star Trek* fans were different. Trekkies, as they were now being called, wanted merchandise, and that is exactly what they got. In the early days it was often times crude, fan made and unlicensed. Scripts, novellas, short stories, board games, lunch boxes, models, pins, figures and posters all surfaced. The quality was variable, but the demand was there.

Once the studio realised they were sitting on a gold

Above: Star Trek *adopts biblical and mythological themes in* Bread and Circuses *(top) and* Who Watches the Watchers *(above)*
Left: *The most dangerous peace-keeping explorers in any galaxy*



Above: Paramount Pictures *took it literally when accused that their characters and craft were not animated enough!*
Above right: The City on the Edge of Forever – *the greatest* Star Trek *episode ever – or just an excuse for William Shatner to kiss Joan Collins?*
Below: *The cast are reunited for* Star Trek: The Motion Picture, *but are forced to wear nurse's uniforms...*
Below right: *After the more cerebral* ST:TMP, *the Genetic superman Khan gave Kirk a more physical challenge*

mine they very smartly capitalised. Today things have certainly changed. *Paramount Pictures* now licenses all *Star Trek* merchandise to maintain quality control and to ensure that fans don't get ripped off. And it has paid off handsomely. It is reckoned that nearly two billion dollars (and rising) have now been spent on *Star Trek* merchandise over the years.

But *Star Trek* fans wanted more than just merchandise. They wanted to see something on their televisions again. In 1973 one of the first *Star Trek* spin-offs was broadcast – an animated series that featured several of the original actors' voices. I know by this time I had seen just about all 78 episodes of *Star Trek* and was thirsting for something more. I was also still in the Saturday morning cartoon watching phase and this show fit in nicely!

The stories were slightly different in tone both to the original series and to normal Saturday morning fare. The animated series could feature the *U.S.S. Enterprise* actually going to planets that looked different than the usual redressed sets and had aliens who were not restricted to actors in funny make-up and suits. The 22 animated episodes ran over two seasons and, once again, there was a bit of fan disappointment when it finished.

In the Sixties and Seventies, real space exploration was headline making news. This also happened to be the natural home of *Star Trek* so there was a large crossover of space fans to *Star Trek* and vice versa. Not long after the original series finished, man walked on the moon. Then, in 1976 NASA named its first space shuttle the 'Enterprise' after an outburst of fan support. For many, this act cemented *Star Trek*'s legacy. Around the world, people asked themselves what would be next.

Part of the NASA programme was to send probes to gather information about our galaxy. Voyagers I and II had already been launched into our solar system and were reporting back their findings. Again, science fiction and science fact blended when a fictitious Voyager VI (V'ger) would prove to be the twist in the first celluloid outing *Star Trek: The Motion Picture.*

In 1979, fans of *Star Trek* queued around city blocks to see the first film. My friend Jim and I were in high school and we both went on the Friday night the film opened. Our curiosity was at an all time high. What would our crew look like after 10 years away? Who was going to be in the film? How would our beloved starship look on the big

STAR TREK - THE MODERN DAY MORALITY PLAY

Star Trek has covered, at some point, nearly every conceivable moral issue: war, drug abuse, religion, the power of technology, euthanasia, loyalty, the death penalty, racism, homosexuality, rape... Sometimes the messages are so thinly veiled you really have to look carefully and maybe re-watch an episode for further insight. At other times, for instance the *ST:TNG* episode *Symbiosis*, the anti-drug message was so strong it could have been used as a public service announcement.

The original series was made at the height of the Vietnam War so it isn't surprising that an episode like *A Private Little War* was made as a straight allegorical tale. One of Gene Roddenberry's original intentions for the show was to deal with issues normally deemed taboo for prime time television. The thinking was that if the message was veiled by the fact that the show took place in space, then it wouldn't warrant any network interference. If the network (NBC) did notice what was happening on *Star Trek* (one has to believe they didn't watch the show too closely, given its treatment) they must have assumed the viewing public was not intelligent enough to notice. Wrong. *Star Trek* fans were not your normal viewing audience and to this day you can count amongst them innumerable scientists, philosophers, doctors and other academics as fans – Professor Stephen Hawking being perhaps the most famous example.

In the future, as our technology increases, we will be faced with many new moral quandaries. This has not escaped the attentions of the makers of *Star Trek*. In the *ST:TNG* episode *The Measure of a Man*, a perfect example of *Star Trek*'s compelling and dynamic mix of writing, acting and directing, the show deals with the rights of a non-organic, yet sentient being. Another show which is quite rightly heralded as a favourite amongst fans and even the actors themselves is *The Offspring*. Again, this rates as one of the show's most compassionate pieces of writing (René Echevarria), directing (Jonathan Frakes' debut) and acting (Brent Spiner and Hallie Todd). In this episode, Data builds a 'child' roughly along the same lines as his own neural net. When this female looking child, Lal, develops too strong emotions and cannot handle them, Data himself must come to terms with her irrevocable 'death'. Again, these are problems future androids may have to deal with!

There are now hundreds of examples of classic *Star Trek* storylines that deal with Human (and alien) emotions, moral ambiguities, first contacts, prime directive problems and technological nightmares. One thing about *Star Trek* is that it can almost certainly never run out of storylines. For one thing, the show would first have to exhaust the gamut of Human emotions and we *all* know that is not possible. ■

Tim Gaskill

Above: *Kirk finds himself engaged in* A Private Little War...
Left: *...while the* Ornarans *have to deal with a more internal form of social destruction...*
Below left: *...and the android Lal, and Data, face the difficulties of reproduction and death*

Above: *A bespectacled Kirk showed that age was not a barrier in the films (although would latter be found scaling large mountains more athletically than most 18 year olds)...*
Above right: *... a subject which seemed to follow through to the new* **ST:TNG** *series, as the older Jean-Luc Picard took command of the Federations' flagship craft*
Below: *The crew of the* **U.S.S. Enterprise NCC-1701-D** *gelled as more of a family unit, bringing more peaceful solutions to the Galaxy's problems*

screen? How would big screen SF look post-*Star Wars*?

All our questions were answered in this big budget spectacular and we came out feeling we had seen a rather long episode. *Star Trek* was back. It hadn't died and we were elated. The next film, *Star Trek II: The Wrath of Khan,* was even better. Sure, Spock died and we cried, but *Star Trek* was here to stay! The films continued to get better and better and culminated in *Star Trek VI: The Undiscovered Country*, a story that echoed current events in the world i.e., the ending of the Cold War and the fall of the Berlin Wall.

This is one of the main reasons why *Star Trek* was special; unlike other science fiction stories which just happened to be set in space, *Star Trek* has nearly always reflected our own lives. Its impact was so important to so many. And when *Star Trek* wasn't being allegorical, it was either confronting emotional, moral or scientific issues.

The movies proved to be just the beginning as the idea for a second *Star Trek* series was again taking hold. A series had been proposed before, back in the Seventies, called *Star Trek II*, but the prospect of a movie seemed the more logical option and *Star Trek: The Motion Picture* was made instead. Fan demand for a new series never really went away and various types of show were discussed. Finally, a new look, new century, new crew and new *U.S.S. Enterprise* were unveiled to the viewing public in 1987. Quickly, *Star Trek: The Next Generation* became a hit in the US. The captain, a bald-headed Englishman with a French name, played by Patrick Stewart, seemed an unlikely choice but proved to be a popular character. The first officer, Riker, was more in the Kirk mould and Data was the Spock equivalent in that he was logical and unemotional. *ST:TNG* went on to become the most popular of all *Star Trek* shows and lasted a full seven seasons before venturing into the movies. 1997 will mark the 10 year anniversary of the show.

ST:TNG was made on the assumption that *Star Trek* fans would come back and watch a new series and a new audience would be brought into the fold. The producers were certainly right. Fans of the original series may find it hard to believe, but there is a whole new generation of fans who are mainly followers of *ST:TNG* (and let's not forget the new kids *Star Trek: Deep Space Nine* and *Star Trek: Voyager*). Some of these newer fans have never really seen *Star Trek*, the show that started it all.

My recommendation to them is simple; always remember your roots. *Star Trek* is alive! ■

Tim Gaskill is Editor of **STAR TREK: The Official Fan Club of the UK** ***Magazine***

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– Star Trek Generations

William

Shatner

A lot of people who usually pay only cursory attention to *Star Trek* are taking note of its 30th anniversary. If you were to ask one of them 'who comes to mind?' when you say '*Star Trek*', they would most likely answer 'Captain James T. Kirk'.

For legions of non-fans, *Star Trek* and James T. Kirk are synonymous.

And for those of us who *are* fans?

For 30 years, one actor has been uniquely responsible for bringing James T. Kirk to life... William Shatner... and been uniquely responsible for keeping him alive!

Shatner has written two *Star Trek* novels – *The Ashes of Eden* and *The Return,* and is writing two more – *The Avenger* and one as yet untitled. He has established himself as something of a history expert with his *Star Trek Memories* and *Star Trek Movie Memories*. And he has appeared in all seven movies.

So, if anyone should have a unique perspective on *Star Trek*'s 30th anniversary, we thought it might be Bill Shatner.

"Well, 30 years ... that's a long time," says Bill Shatner. "The passage of time is a strange phenomenon. The original series seems like another life now and yet it seems like only yesterday. I look around me and I see those same people – Nichelle, Jimmy, Walter. Leonard Nimoy is my best friend today. And yet, I see pictures of all of us 30 years ago; and it doesn't seem to have happened.

"I still love my character," he says. "While there are many other things going on in my life that occupy my attention, when *Star Trek* does appear, I feel very fondly about it.

"The episodes that come to mind and are my favourites are those that offered the most difficulty to me as an actor. Usually they required that I play two roles at once or some strange science fiction story point like a woman entering my body. The challenge was always 'how do you deal with that?' – especially given the little amount of preparation and time that was available. That kind of weird thing and how do you solve the problem as an actor: that's what I remember, not so much the individual story lines.

"I'll certainly miss portraying Kirk; I've been doing that for a long time," he says. "But the future has all sorts of interesting things in it."

One of those is the return of Captain Kirk in the novel appropriately named *The Return.*

"I walked off the set after the death of Captain Kirk in *Star Trek Generations* ... and I walked over to Rick Berman and I said 'I have an idea of how to bring this character back to life. Captain Kirk stalks *Captain Picard.*' He laughed and we drew up a 40-page treatment and submitted it to *Paramount Pictures* as the next movie. They all liked it, but ultimately they said 'no'. And so Judith and Garfield Reeves-Stevens and I turned it into the second novel in the *Simon & Schuster* trilogy.

"I've also been asked to do a second trilogy of *Star Trek* books, even though *The Avenger,* which is the final book in the first trilogy set, is not out yet. The theme of each one of the novels is very close to my personal feelings, to my heart. Therefore, we make them very close to Captain Kirk's heart.

"*The Ashes of Eden* is about the search for youth. *The Return* is based on the desire to live and overcome basic emotions. *The Avenger* will be about ecology. And the fourth one will have to do with children.

"For me, these novels reflect a sense of personal growth as well as some wonderful *Star Trek* storytelling.

"Looking back over the past 30 years, what would I have changed in my life?' Bill says, repeating my question. "*My* mind doesn't work that way. I seem to be grateful for the things that have happened. Since I can't change them, they are implacable and I work with the terrain.

"It's hard to say what I would have without *Star Trek*. When I first started out, doing a television series was not considered prestigious. It was a second or third echelon thing to do. Plays and movies, those were the first echelon. But it was shortly thereafter that the thinking changed and series became a thing to do. They enabled you to have the star power to go on to films and plays.

"If *Star Trek* hadn't come along, it's possible I would have done some other series and who knows what would have happened then. I may have been successful, or maybe not.

"Of those people that I worked with all those years ago, there's only a handful that are still around making a living as a professional in this business in any stratification of it. So, it's possible I would have succumbed to the same slow deceleration of a career as these other people have.

"What *seems* to have happened is exactly the opposite. I seem to be *accelerating*, moving on to other interesting things. And it's a direct result of the popularity of *Star Trek*.

"So what would have happened without *Star Trek*? It's impossible to say. But I don't think it would have been as good. And I'm grateful for that." ■

Pete Hull

"I still love my character. While there are many other things going on in my life that occupy my attention, when* Star Trek *does appear, I feel very fondly about it."

"I'll certainly miss portraying Kirk; I've been doing that for a long time."

Leonard Nimoy

"In a sense we are joined at the hip," says Leonard Nimoy, speaking of his famous alter ego. "In another sense we have separate identities. It's a very interesting experience. *Spock* goes off and does things, and I'm not necessarily there. I go off and do things, and Spock is not necessarily there. On the other hand, we do merge and become one on certain occasions. I have a feeling that a part of me is in those books and adventures in which I'm not physically participating. I have an emotional connection."

Whole tomes have been written on the meaning and importance of *Star Trek* in today's world. As Nimoy has pointed out before in other interviews, *Star Trek* has become part and parcel of our culture. "The question that I'm dealing with constantly is what's the source of this longevity," says Nimoy. "For me, it boils down to the idea that *Star Trek* represents humanity at its best: team-work, professionalism, working with mutual respect. It's a meritocracy. People have their jobs because they're good at their jobs. People can advance on the basis of talent, on the basis of commitment and professional application to the work. Education and intelligence are valued. These are the elements that I think are most meaningful to me on *Star Trek*." Nimoy adds to this that part of *Star Trek*'s appeal is the very strong sense of loyalty and bond among the crew, whichever particular crew you happen to be talking about. "Certainly that was true specifically for our crew, and I think it's true for the others. A very strong sense of mutual support, mutual respect."

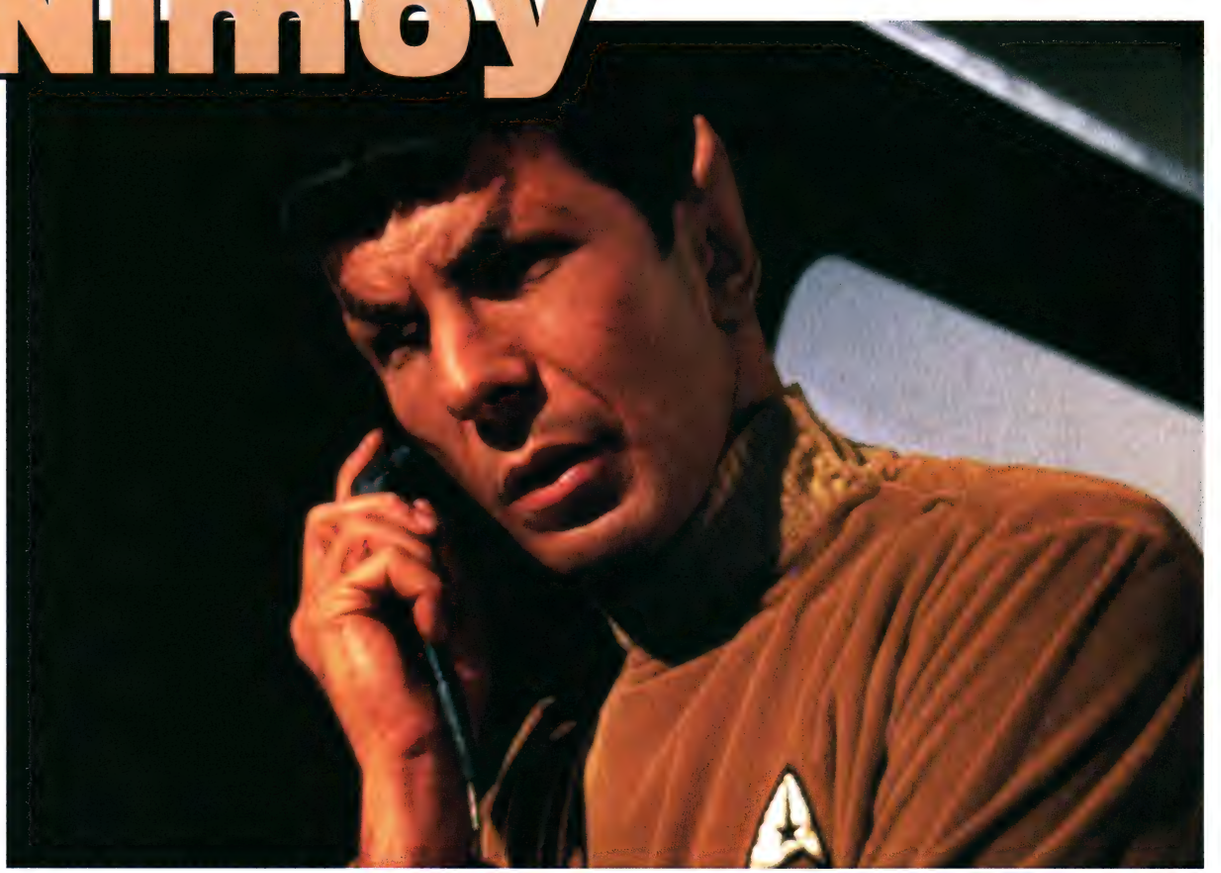
Several of the original series stars have gone on record as saying they pay little attention to the current incarnations of Roddenberry's legacy. Not so, Leonard Nimoy. How does the man whose face is so identified with *Star Trek* feel about *Star Trek: Voyager* and *Star Trek: Deep Space Nine*? Nimoy says he is pleased with the way the universe is unfolding in the 24th Century. "To tell you the truth, I approve on the basis of their continuity and success alone. I think that the fact that they are still with us tells us that they are doing something that's working. It's not exactly a broken machine. It doesn't need fixing. It's an ongoing event, and I admire that they have managed to keep the flame alive."

Gentleman that he is, Nimoy is hesitant to contrast the various *Star Trek* shows. "Are they better or lesser than what we accomplished? I don't know that those comparisons would be fair. We were what we were; they are what they are. And I don't think I want to indulge in comparisons, but I'm very proud of the work that we did, and I'm very congratulatory about the work that they have done and are doing."

Star Trek: Voyager is notable in that it counts among its regular cast the first Vulcan crew member since the original series. What does the man who single-handedly defined what it means to be Vulcan think of Tim Russ' performance as the full-blooded Vulcan *Tuvok*? "It's different from mine," he says, "As it should be. Not all Vulcans are alike, just as not all Humans are alike. There is no reason to believe that all Vulcans are cast in the same mould. In the first place, I came from different parentage. Obviously, a different part of the planet than he. I think he has to carve out his own identity, and I'm sure he's in the process of doing that."

Though he himself doesn't need to carve anything out anymore, would Nimoy put the ears on again if asked? "What I've said and say again is, 'They have my phone number.'" ■

Lou Anders



"Curious how often you humans manage to obtain that which you do not want."

– Errand Of Mercy

DeForest Kelley

"It wouldn't have worked with me as Spock," admits DeForest Kelley, whom history will forever recall as Dr Leonard 'Bones' McCoy of the original *Star Trek* series. But just as Martin Landau passed on playing the green-blooded, logical Vulcan, so too had Kelley when it was offered to him by *Star Trek* creator Gene Roddenberry. "I still remember Gene saying there were two roles in *Star Trek* that he thought I might be right for. One of them was this green alien and one of them was what Gene called `High Noon.' I thought it over and I said, 'I'll take 'High Noon', Gene.'"

And the rest, to use that truest of clichés, is history. Leonard Nimoy was subsequently cast as *Mr Spock* and he went on to make the role his own. Kelley tackled the role of the talented but crotchety *U.S.S. Enterprise* doctor and now millions of Trekkers around the world could never picture anyone but Kelley as McCoy. So popular does Kelley remain, even though he passed on *Star Trek Generations*, that he still receives stacks of fan mail and is still a sought-after presence at *Star Trek* conventions. "'High Noon' worked out just fine for me, wouldn't you agree?" asks Kelley in that familiar Southern drawl of his. And, yes, we'd certainly agree.

These days, Kelley is in his mid-seventies, essentially retired from acting, and just relaxing at home with his beloved wife of a half-century, Carolyn. "I guess you could say I'm just enjoying life," he says. "I've got my roses to tend to and fan mail to answer. I still write the occasional poem. I've cut back on the conventions and only do them very rarely now. I did the big one in Pasadena, California, which was the one with all of us from the original show. That was fun and it was nice to see everyone again. Of course, I've still got Myrtle, our turtle. She's got to be about 85 years old or so and, I've probably said this a million times, but it's reassuring to have something around that's actually older than Carolyn and I!"

There's really not too much *Star Trek*-related that Kelley hasn't discussed over the years. His favourite episode was *The City On the Edge of Forever*, considered by most Trekkers to be the series' finest hour. He particularly enjoyed the films *Star Trek III: The Search for Spock* and *Star Trek IV: The Voyage Home*, and felt *Star Trek VI: The Undiscovered Country* was a fine way for him to bow out as McCoy. No, he never watched much of the later series. And because he's discussed all things *Star Trek* so often for so long, and because he got on swimmingly with all of his co-stars, no *Star Trek* tell-all bearing Kelley's by-line is in the offing.

So, in the end, Kelley's final word on his 30 years of Trekking is as follows: "I signed on for just seven of the first 13 shows. I knew I had seven weeks of work, and I was thrilled. I never dreamed, ever, that all these years later I'd still be talking about *Star Trek*, that people would still *want* me to talk about it. It's incredible and it's bizarre," DeForest Kelley concludes. "I can't tell you how many letters I've gotten over the years, saying '*Star Trek* had such an impact on me' or 'I'm a doctor now because I was inspired by you and what you did on *Star Trek*.' That's amazing to me and it makes me very proud to have been associated with the show. I'll always be thankful that *Star Trek* came into my life and I'm thrilled it's had such a positive effect on so many people's lives." ■

Ian Spelling

DR LEONARD 'BONES' McCOY

"What am I, a doctor or a moon shuttle conductor?"

– The Corbomite Manuever

James Doohan

"I beamed the whole kit and kaboodle over to the Klingons' engine room... where they'll be no tribble at all."

– The Trouble With Tribbles

It may surprise long-time *Star Trek* viewers to hear that for a brief time, the *U.S.S. Enterprise*'s Chief Engineer Montgomery Scott had actually been written out of the series. James Doohan, who's played 'Scotty' on and off for nearly three decades, remembers the day he received a letter directly from the series creator saying they didn't think an engineer was needed after all.

"My agent Paul Wilkins was really upset that Gene Roddenberry would send me the letter, instead of talking to him, and told me 'Hang on, and we'll see about this!' I don't know what happened after that, but he must have known somebody, because by 3:00 that afternoon, I was back in! Fortunately for me, the writers found out that I read technical journals, and they thought that was great, that Scotty would read technical journals, so they mentioned it several times, and that turned the audience around into liking Scotty a little more."

In the end, Doohan concludes, Roddenberry obviously came around to liking the character. "I can remember him saying to me, 'Jimmy, I just want to let you know that when I want people to believe in what's going on out there in space, I cut to your close-up.' During the old days of live television, seven to eight years before *Star Trek* started, I did at least 450 live television shows, and I can remember other actors saying to me, 'How the hell do you get so many close-ups?' I never thought about it at the time, but what Gene later said may have been the reason."

Doohan's character has also appeared in seven feature films, as well as the *Star Trek: The Next Generation* episode *Relics*. The actor was well treated by the *ST:TNG* crew, but found the show's tongue-twisting 'techno-babble' a bit tough to take. "I talked to Rick Berman about that. 'Hey, engineers really don't talk that way!' I said. 'They don't talk as if they just came out of college. Give them more *character...*' but no, he wanted the techno-babble, and he's done it. I don't think anybody really likes it at all, and I don't think it casts any kind of aura over *any* scientific project."

Doohan's life will be examined in his upcoming autobiography *Beam Me Up, Scotty,* written in collaboration with novelist Peter David. "I finished doing all the recordings nearly a year and a half ago, and so far, I've only received one-third of the book from Peter. I guess he has too many other jobs, so as I understand it, the book is now supposed to come out just before Christmas."

Doohan is also masterminding a new series of books featuring a new but strangely familiar character. "A publisher named Bill Fawcett came to me with this other writer and said, 'We want you to write a book.' I said, 'I'm not a writer,' but he didn't believe that, so they presented me with a series of situations, and the ideas started flowing out of my mouth.

"What I did was create an SF character, who's like an engineer, and over a period of two to three days we created enough material for three books. They'll start coming out next spring, and the main character is an engineer named Peter Raeder. I've already received the first 26,000 words of the first book, and I really like it."

In some ways, maybe James Doohan was fated to be an engineer one way or another. "In high school, I used to let literature and poetry and all those other things fall by the wayside," he chuckles, "because I would be reading about science. As a matter of fact, I knew more about space than the technical expert aboard *Star Trek* for the first two or three years. Maybe that's the reason that Gene Roddenberry said what he said!" ■

Joe Nazzaro

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Nichelle Nichols

"Don't you think I'd shut it off if I could?!"

– The Naked Time

After all these years, Nichelle Nichols is asked, might it be too far from the truth to say that she and Lieutenant Uhura are really one and the same person? The actress laughs and there's a lengthy pause. "There are two answers to that," she responds. "Yes, we are one and the same in the eyes of many people, in the sense that it's my face people have seen for so long. No, we're not the same in that Uhura is her own person, a creation, a character I created. She's very different from me in many ways, but she does have many of the same qualities I have and she holds dear many of the same beliefs I do. So, really, the answer is a qualified yes and a qualified no."

Whatever the case, Uhura remains Nichols' most beloved creation and the actress remains a fan favourite.

Beyond the importance of Uhura as a character to Nichols and her fans, the existence of Uhura carries with it genuine historical and social relevance. After all, Uhura's – and, therefore, Nichols' – was one of the first black faces seen in a non-stereotypical role on US television. When Nichols contemplated leaving *Star Trek* because she wasn't happy with how Uhura was being developed, civil rights leader Martin Luther King personally asked her to stay aboard the *U.S.S. Enterprise*. Years later, many African-American women continue to speak of how important it was to see a woman of colour in space, in the future, in a position of responsibility. Among those women is Whoopi Goldberg, who was so inspired by Nichols that she *asked* to be included in *Star Trek: The Next Generation*.

Nichols explored her feelings about *Star Trek* and Uhura in her recent autobiography, *Beyond Uhura*, and she continues to discuss them at the many conventions she attends around the world. During a conversation, however, when pinpointing the moment that most defines her entire *Star Trek* experience, Nichols does not choose an obvious moment. "It has to be back when we did *Star Trek: The Motion Picture*," she recalls. "It had been 10 years and the fans won. We were back doing *Star Trek*, and we were doing a major motion picture. That first moment of shooting, with (director) Bob Wise in the well of the starship's Bridge was the most memorable *Star Trek* moment for me. Bob looked up after rehearsing the first scene and he saw the crew of the *U.S.S Enterprise* looking back at him. He was visibly shaken. He said, `I'm standing here amidst legends.' We all came unglued. I don't think any one of us had ever thought in those terms."

These days, Nichols remains busy. She's currently writing a sequel to her SF novel, *Saturn's Child*, and she's refining her one-woman musical show, *Reflections*. She acted in a recent syndicated TV Movie, *Captain Zoom in Outer Space*, and provides the voice of the vampire queen Miriam in the new animated *Spiderman* series. Although she recently turned down the opportunity to reprise her role of Uhura in the upcoming *Star Trek: Voyager* episode *Flashback*, Nichols knows *Star Trek* will forever be a part of her life. "I've certainly enjoyed my life, having had *Star Trek* in it," she notes. "I don't know that life would have been better or worse without *Star Trek*. It *would* have been different but, better or worse, I don't know. As it is, with *Star Trek* in it, it's been a lot of fun and I'm very grateful."

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Ian Spelling

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George Takei

"Queen's guard or Richlieu's men? Declare yourself!"

– The Naked Time

George Takei had no idea that his ongoing campaign to bring back his character, now Captain Sulu, would result in a guest appearance in an upcoming episode of *Star Trek: Voyager*. In *Flashback*, an episode that explores *Lieutenant Tuvok*'s past, Sulu makes his long-awaited return, along with the entire bridge crew of the *U.S.S. Excelsior*, last seen in *Star Trek VI: The Undiscovered Country*.

"I'll tell you how I found out," laughs Takei. "A fan saw it on the Internet and called me for confirmation. I knew nothing about it, and called my agent who also knew nothing about it. A few weeks later, I was on location in Montreal, doing a show called *Space Cases*, and my agent called and said, 'The Internet was right; there's been an inquiry from *Paramount Pictures*.' That's how I first heard about it."

Flashback is the latest chapter in the adventures of Sulu, a voyage that started 30 years ago. Ironically, Takei had little idea at the time that his character would become such a role model for Asian-Americans. "I never thought he would become a role model, but it was a pioneering effort in that until then, any regular series role for an Asian, or an Asian-American character, was either a servant, buffoon or villain, so it was a breakthrough."

By contrast, Takei always took his role as Sulu very seriously. He lobbied fearlessly on his character's behalf, and wouldn't back down if he thought Sulu was being misused. "For example, there was one director who wanted me to hit a button near the top of the panel, just for the camera effect, and that's not where warp three was supposed to be. I had specific buttons for warp one, two, three, four, impulse power and so forth, and we got into a very involved discussion about it. He kept saying, 'This is SF, I just need it for the shot,' so to persuade him away from that, I told him that was the button we used just last week to implode the engines. There were certain conventions, and you can't break them, but it wasn't until I threatened him with implosion that he was finally persuaded!"

Looking back on his three decades with *Star Trek*, does Takei have any regrets? "Sulu's role wasn't big enough, and he wasn't in enough of the episodes, so I do have those very real regrets about that," he asserts. "That's why I was constantly trying to beef up the part; give Sulu that time in the sun, so to speak. Regrets later on? Quite the contrary. If anything it's the opposite of regret. I've been able to do international projects; British and Australian films; I've done plays in Britain, and those wouldn't have happened if it hadn't been for my association with *Star Trek*."

Takei is also pursuing a new sideline, as a writer. Following the success of his autobiography *To the Stars*, he's working on a murder mystery that takes place on a Hollywood lot. "Again, my autobiography wouldn't have enjoyed the kind of sales it has if it hadn't been for *Star Trek*. I always knew I would eventually be writing my autobiography, because I wanted to share that rather mute chapter in American history, about the internment camps for American citizens who happened to be of Japanese descent, but I was able to write it much earlier because of *Star Trek*."

So with a best-selling autobiography, a series of *Star Trek* audio tape adventures and a major guest appearance in *Star Trek: Voyager*, is there anything that George Takei is still lobbying for? "A Captain Sulu television series," he replies, something he's been pursueing for some time. "It will be the single most popular spin-off series of them all!" ■

Joe Nazzaro

HIKARU SULU

ENSIGN PAVEL A. CHEKOV

As the actor who brought life to Pavel Andreievich Chekov, few people are better qualified to talk about the 30-year history of Gene Roddenberry's universe than Walter Koenig. "*Star Trek* is a very positive statement about the future of mankind," says Koenig, explaining why he feels *Star Trek* has grown into the world-wide phenomenon that it is today. "We will achieve a state where people who are from all different cultures, religions and races can work in harmony.

"A lot of science fiction seems to accent the Armageddon quality of the future or the prospects for what lies ahead. *Star Trek* says that if you hang in there we will be better than we are now. I think that's a very rewarding and very positive statement."

In addition to providing us with much-needed hope for the future of our world, Koenig feels the *Star Trek* phenomenon reaches us in another equally important way as well. "I think it also appeals to the imagination that many of us, through circumstance and age, are forced to discard as we grow older. In that respect, it appeals to the youngsters in us, offering us the ability to create or imagine what is the fantasy that we leave behind as we grow older. It keeps us young."

Koenig has an interesting analogy that he feels explains why *Star Trek* in particular has achieved such a lasting hold on the cultural consciousness. "Ultimately *Star Trek*'s durability, in all of its manifestations in all four of the different series, is partly contributable to the fact that we've achieved the status of an institution, an institution not unlike that of a sports team. The personnel change, just like the members of a team change, but you still root for the team. You identify with that team and that logo. It becomes a part of your life. There are people who live and die with the success of the Dodgers or the Atlanta Braves or whatever it might be, and I think that there's that sense of dedication in *Star Trek* fans.

"*Star Trek* represents something that has dignity, that is not frivolous, that speaks well of humanity, and I think they like that association and want to feel a part of that."

As *Star Trek: First Contact* approaches, the era of the original series cast really does draw to a close. After 30 years with *Star Trek*, is Koenig prepared to leave Pavel Chekov behind? Or does he think that we may see him again? "I think you've seen him for the last time. Of course, I said that after *Star Trek: The Motion Picture*, so I guess anything is possible. But I feel that, just as *Star Trek* looks to the future, it's part of my responsibility to myself look to the future as well. Not to be immersed in *Star Trek*. I need to move on."

As to that future, Koenig has several writing projects in the works, and, most recently, he has a recurring role as the Psi-Cop Bester on *Babylon 5*. "I'm happier with the work that I've been doing there than anything I've done in a long, long time," he says. "In fact, I have an episode, *The Ship of Tears*, which might really be the best work I've *ever* done on television. I'm not sure if that says a great deal about me, but I really do believe that it is the best work that I've ever done. I'm quite proud of it." ■

Lou Anders

"[Scotch] was invented by a little old lady from Leningrad."

– The Trouble With Tribbles

Walter Koenig

"On the ship... I used to try to get you to look at my legs..."

– Miri

Grace Lee Whitney

Grace Lee Whitney's beehive hairdo that was her trademark was a wig that "they nailed to my head every morning." They were able to undo it in the back so the hair could fly around as seen when Yeoman Janice Rand was on the bridge in her night-gown in the episode *Charlie X*. The hair was very heavy and designed to give a very futuristic look.

Whitney has two sons and one of them was a little boy who stole the communicators in the *Star Trek* episode *Miri*. Whitney's older son, a pilot, once told her that being inside the cockpit is "like being on the *U.S.S. Enterprise*," and was proud to be on set for the recording of the *ST:VOY* episode *Flashback*, in which his 'mom' appears as part of the 30 year anniversary celebrations.

Whitney says her son "loves Sulu!", and admits to being a big fan of science fiction and fantasy herself. She enjoys all of the *Star Trek* shows, as well as *Babylon 5*, *X- Files* and *Superman*, and watches networks such as UPN and the Sci-Fi Channel.

Whitney was no stranger to television when she came to *Star Trek*, having appeared in over 100 shows including an early episode of the *Batman* television show and *The Man from Uncle*.

When asked if there were any practical jokes or other interesting stories from the set of the original *Star Trek*, Whitney says: "there was a lot of touchy-feely, a lot," and goes on talk about some of the many jokes. Leonard Nimoy's little boy, Adam, was once dressed in a *Star Trek* uniform with the Spock ears and they put him in the Captain's chair one morning before Leonard came to work. They would have birthday parties down at the commissary and lunch together, and just enjoy one another's company.

Whitney's favourite episode of *Star Trek* was *Charlie X*. She loved working with Robert Walker, Jr. His mother, Jennifer Jones, was her favourite actress as a child. She is particularly fond of the scene in Janice Rand's room when *Charlie X* comes in with the rose. Whitney's other favourite episodes are *The Devil in the Dark*, *The City on the Edge of Forever* and the pilot episode *The Cage* with Jeffrey Hunter as Captain Pike. She and Hunter actually made a pilot together for *Warner Brothers* called 'Temple Houston', where Whitney played a girl Friday character. The two were good friends and she still misses him.

Whitney now lives in Yosemite, California, where she is currently in recovery. She last had a drink on 13 April 1981. Being written out of *Star Trek* almost destroyed her life. Despite her regrets about the series, she is glad she took the path she did because she has been able to "help carry the message.

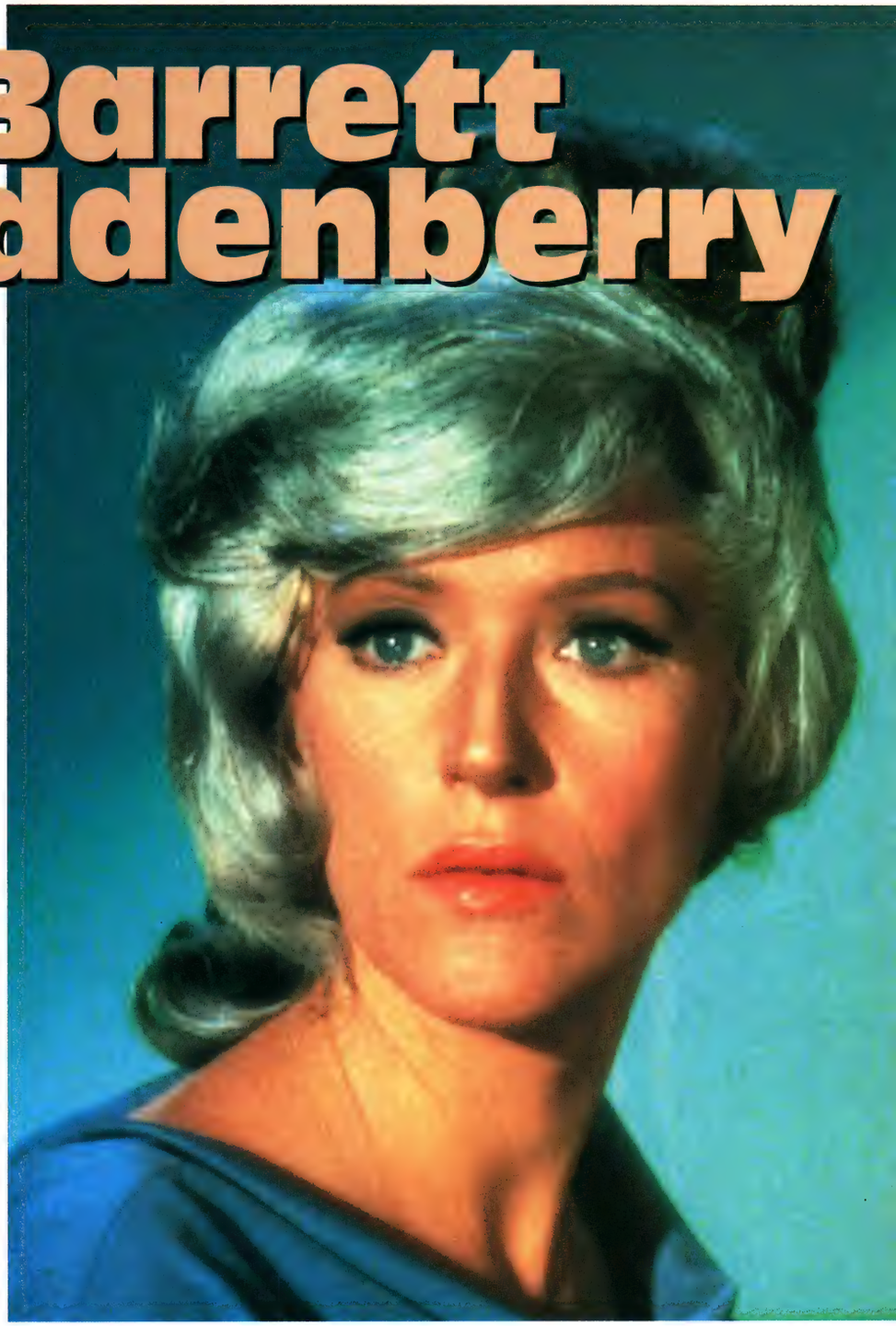
"It's the privilege I have of surrendering every morning to my higher power and asking him to use me in whatever way he wishes. What he has done for me, I believe, is incredible, so I'm grateful and I pass this on."

At a recent convention in Anchorage, Alaska, she met a couple who were at their wit's end over their son bottoming out from alcoholism and drugs. They didn't know what to do so they went to a *Star Trek* convention to take their minds off the problem. Whitney told some of her story and was able to meet with the parents for dinner, and she says that "they got the whole solution at the convention."

Whitney keeps in touch with many of the original *Star Trek* cast, usually seeing them at conventions and calling them from time to time. She recently saw everyone together at the 30th anniversary convention in Los Angeles, where she recalls, "it was fun backstage seeing Leonard and Dee again, and seeing Bill's daughters, all grown up." ■

Barbara Parker

Majel Barrett Roddenberry



She was Number One in the original, unaired pilot. She was *Nurse Chapel* in the original series. She's been the voice for the computer throughout *Star Trek*'s history, and, as she says, she's the 'mother you love to hate' Lwaxana Troi. She is, simply, the First Lady of *Star Trek*.

Majel Barrett Roddenberry's life is intimately woven into the fabric of the *Star Trek* Universe. Asked to comment on the show's 30th anniversary, she first corrects a misconception. "In the first place," Majel says, "It's not 30 for me, it's 32. We started in 1964 with the first pilot. All I can say is – I can boil it down very easily – it's been a hell of a ride."

The woman who knew Gene Roddenberry better than anyone thinks *Star Trek*'s current incarnations, *Star Trek: Deep Space Nine* and *Star Trek: Voyager*, are wonderful. "I think they're going just great. I love it, and I think that had Gene been alive, then he would have gone along with it one hundred per cent. You can't keep doing the very same one all the time, although I think we're pretty close to that with *ST:VOY*. But to have a little variation, to have something different, and yet still be able to tell the same stories and get the same ideas across, that's the whole goal anyway. Gene was a storyteller. He didn't do shoot 'em up and action stuff. He didn't write the *Eraser* type of thing."

Majel attributes *Star Trek*'s longevity not only to the fascination audiences have with the future, but also to the particular view of the future Gene espoused. "It was going to be a kinder, better, more gentle world. Everybody looks for something positive. Gene never had a negative thought in his life. Everything always had to be positive, sometimes to a fault. I think that's what everybody grasped on to, this positive attitude of a future that was going to be wonderful. So he projected some things, and by God, a lot of them have happened already." In fact, in a world of cellular phones and Apple Newtons, objects reminiscent of the *Star Trek* communicators and PADDs, quite a lot of Roddenberry's projections have come true. "It's like the guys from the Jet Propulsion Laboratory used to say," says Majel, "'You keep thinking them up, and we'll try to make 'em work!'"

But getting the specific look of the future wasn't Roddenberry's true agenda. "Gene did not anticipate that what he was putting on the screen was going to be the way it would actually be. It would be almost impossible to do so. In the first place, space travel is going to be a whole lot more difficult than he said. One day, we will be doing it, certainly on a smaller scale, but he was hoping just for the idea of the better kind of world, of the gentle approach, getting rid of the violence, getting rid of the wars, getting rid of hate and prejudice and bigotry. That's what he means."

Majel thinks that aspect of *Star Trek* is not unrealistic. "I can see [the problems] going. Of course, honestly, replaced by other problems, and, God forbid, I don't know what they would be; but at least we can get rid of some of those things. That would be the ultimate."

As to her own personal future, Majel intends to maintain her level of involvement with *Star Trek*'s ongoing series. "I'd like to stay at least the way I am," she says, adding "I'd love to be more involved with it. I'd love to do a couple of shows a year." ■

Lou Anders

"I'm in love with you Mr Spock... You, the Human Mr Spock; the Vulcan Mr Spock"

– The Naked Time

NURSE CHRISTINE CHAPEL

Starship

Evolution

"Fate protects fools, little children, and ships named Enterprise."

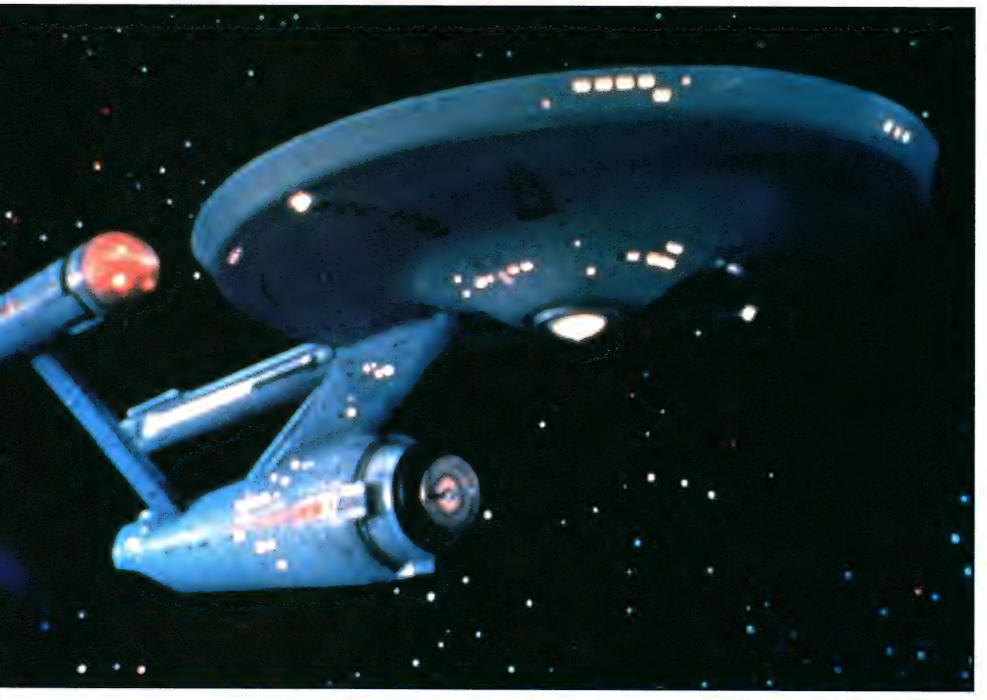
– Riker, *Contagion* (*ST:TNG*)

Throughout its 30-year run, until the coming of spin-offs *Star Trek: Deep Space Nine* and *Star Trek: Voyager*, *Star Trek* has counted on an extra, non-speaking character to give both crew and viewers a sense of home and security: the various *U.S.S. Enterprise* starships. As we'll see, the make-believe world of *Star Trek* and its steady continuity pales in contrast to the reality of the hop-scotch order in which the exterior ship designs were conceived, built and modified.

Now, with a sixth *U.S.S. Enterprise* destined to be seen in *Star Trek: First Contact*, designers past and present spoke with Larry Nemecek about their creation, collaborators, and what it means to be part of this legacy.

NCC-1701 – CONSTITUTION CLASS

Previous pages: *Alternate* U.S.S. Enterprise *craft encounter each other in* ST:TNG*'s* Parallels
Below: *The original* U.S.S. Enterprise*, a Constitution-class starship, and its much admired bridge*



The ship that started it all was designed by a *Desilu Studios* production designer with an aeronautical background, one Walter Matthew Jefferies – yes, the very same whom Jefferies Tubes are named after. The circuitry access shafts on modern *Star Trek* carry the name lovingly in homage, but Matt Jefferies' name was attached to the original series' version as an in-joke – never mentioned on air but labelled as such for posterity in Stephen Whitfield (Poe)'s classic *The Making of Star Trek* book.

In a story well chronicled there, Jefferies tells how the design came about: he returned from his 1964 vacation on *Ben Casey*, only to be told he would be assigned to a pilot for a show called *Star Trek*. That very morning Gene Roddenberry visited him along with Herb Solow, *Desilu* production executive who's now regained his fame in *Star Trek*'s roots as co-author of the recent *Inside Star Trek: The True Story* from *Pocket Books*.

That morning, as Jefferies recounted to Whitfield later, Roddenberry laid out the parameters for his new ship and series that would become the hallmarks of all future *Star Treks*.

"We're out in deep space, on the equivalent of a cruiser-sized spaceship," Roddenberry told him. "We don't know what the motive power is but I don't want to see any trails of fire. No streaks of smoke, no jet intakes, rocket exhaust, or anything like that. We're not going to Mars, or any of that limited sort of thing. It will be like a deep space exploration vessel, operating throughout the galaxy. We'll be going to stars and planets no one has even named yet. I don't care how you do it, but make it look like it's got power."

Then the assistant to art director Pato Guzman, Jefferies was staggered yet undaunted by the assignment: in effect, to create this supership with his boss while rejecting almost all prior science fiction ship design and current NASA looks. And this only three years after Humans had achieved Earth orbit and a full five years before the first lunar landing would occur.

"We had to go further than even the most advanced space scientists were thinking," he told Whitfield. "... Roddenberry insisted everything be believable. We had to base it all on fairly solid scientific concepts, project it into the future, and try to visualise what the fourth, fifth, or tenth generation of present-day equipment would look like."

Three rounds of sketches later, today's basic design of a saucer, engineering cylinder and two engine pods eventually evolved as Roddenberry and associates picked out the features they wanted each round and gradually narrowed the field. Many of those are saved for posterity in *The Art of Star Trek;* the ship itself changed little through three seasons, aside from lowering the bridge bubble atop the ship, removing spikes from the forward nacelles, and adding a white sphere over the original vents at the rear cowling.

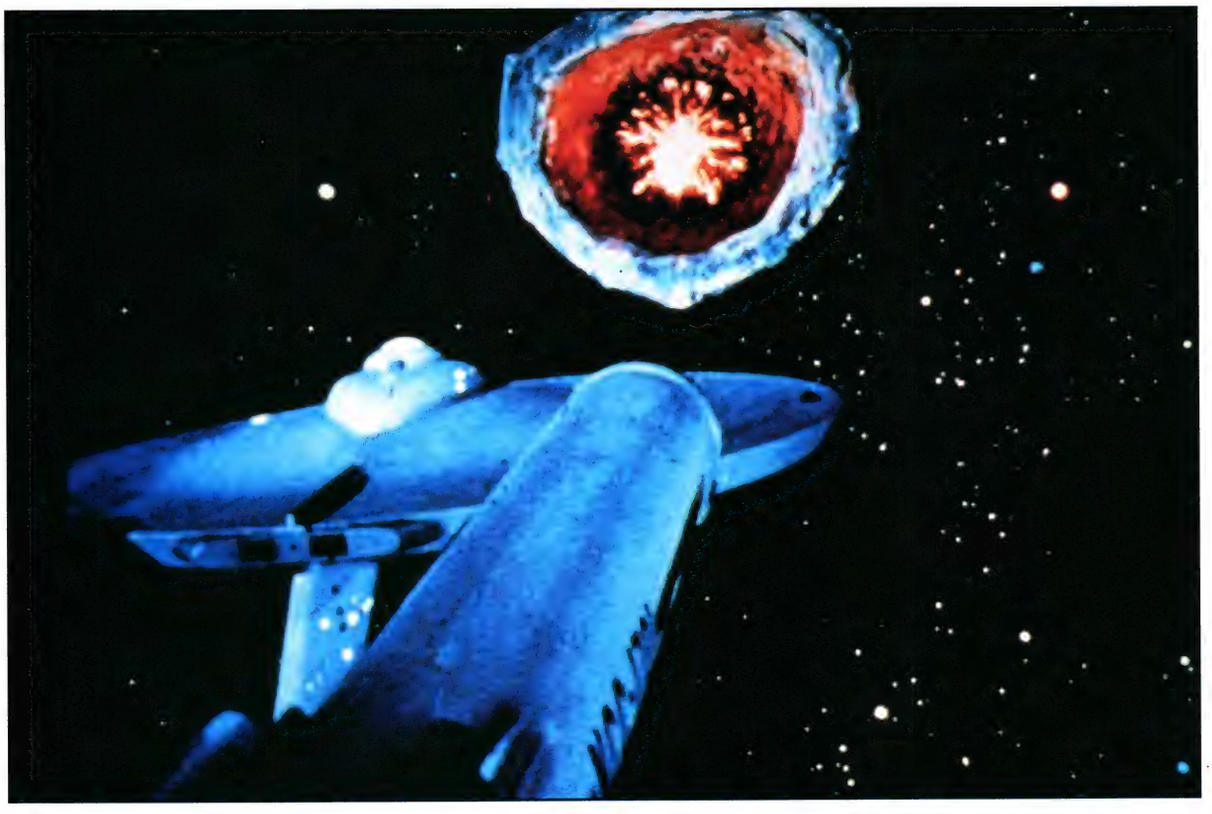
Jefferies, who handled all design chores when Guzman left after the pilot and later worked on the series *Little House on the Prairie*, has quite a reputation as an aviation artist, a career he plans to cover in a book now in preparation. Unfortunately, during preparation of this feature he was hospitalised and unavailable for more recent comments, which we hope to collect upon his speedy recovery later in *Star Trek*'s 30th Anniversary year.

"No bloody A, B, C or D"

– Scotty, *Relics (ST:TNG)*

NCC-1701-A – CONSTITUTION CLASS (refit)

The 'refit *U.S.S. Enterprise*' ship which greeted long-expectant fans at the première of *Star Trek: The Motion Picture* in 1979 had just as long and winding an evolution as that entire production, from television movie concept to television show and back to feature motion picture. As recalled by illustrator Andy Probert, who would later go on to design the basic look of the Galaxy-class 'Big E', this first reincarnation was largely conceived by Joe Jennings, pro-



Left: *The* U.S.S. Enterprise *encounters* The Doomsday Machine
Below: *Refitted, the* U.S.S. Enterprise *faces the mysterious V'GER in* Star Trek: The Motion Picture

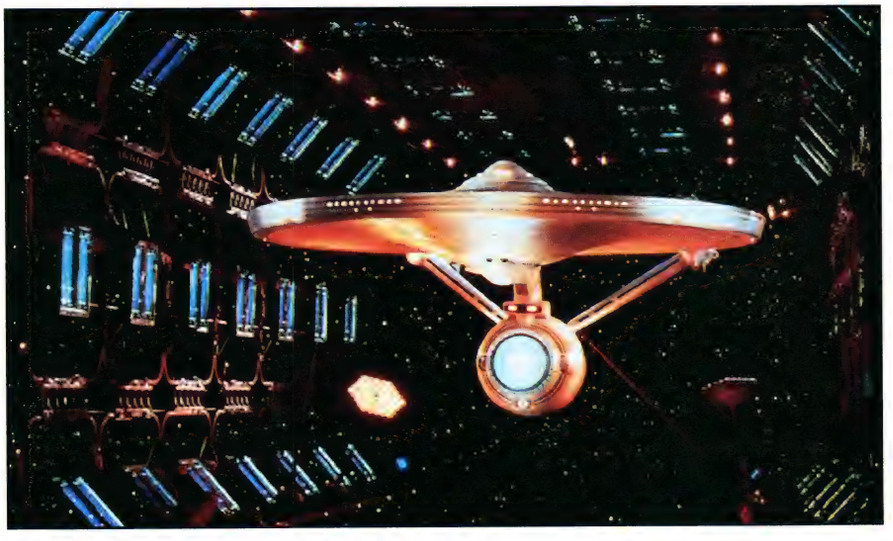
duction designer of the would-be *Star Trek II* series (and later designer for *Star Trek II: The Wrath of Khan*), with input from original series designer Matt Jefferies at that phase.

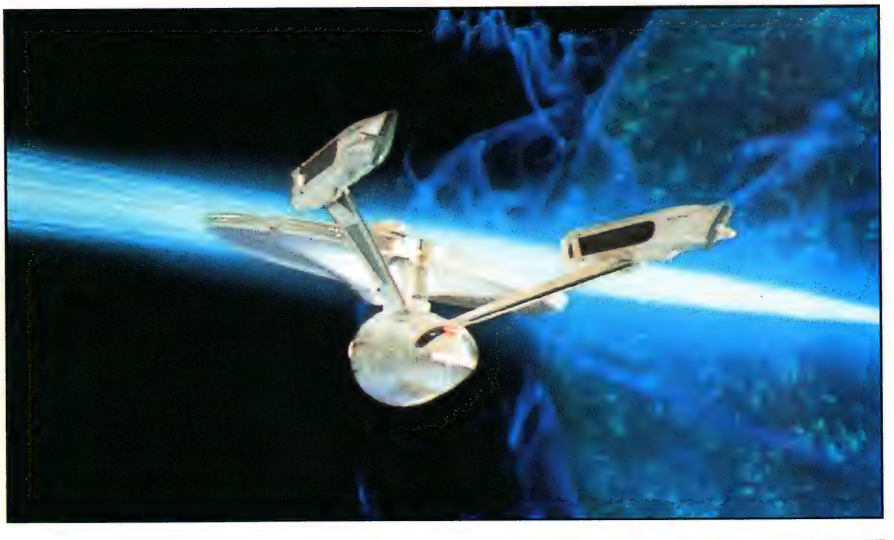
But then the project was upgraded to a motion picture. Robert Abel and Associates were initially in charge of visual effects, almost scrapping the look for one devised by Abel's FX art director Richard Taylor, whose initial concept was a completely new ship. Probert recalls it was "more like an ocean liner" – a foreshadowing of things to come.

"When we went to the feature," says Probert, who worked with Production Designer Harold Michaelson and Senior Illustrator Mike Minor as well, "we were asked to stay with the dimensions of the original ship. My contribution was pretty much detail enhancement to Joe Jennings' design."

As depicted by sketches appearing in *Pocket Books' The Art of Star Trek*, Probert's details enhancing the Jennings design included phaser emitters designated for the first time – regardless of the 1974 Franz Joseph blueprints, they were never marked on the old Sixties television model. Others included sizing the saucer section a little larger in proportion to the rest of the ship, placing the rear-bridge docking port directly between the rear turbo shafts, and experimenting with a 'saucer-top deflection crystal' to reveal the flow of warp plasma to the impulse engines. Another contribution included shooting down and replacing the concepts by earlier illustrators which depicted huge windows in the cargo bay area – windows which did not exist on the model!

Although the miniature eventually built was not made to do so, the hinted-at saucer separation ability of the original series episode *The Apple* was visualised here with thrusters added to both major ship hulls, and a separation line painted along the connecting dorsal. Also, the 'satellite dish' look of the main deflector was discarded in favour of the concave dish, a design staple for the future of the line.





Lastly, when Doug Trumbull replaced Abel to handle visual effects, he brought Probert with him and they worked out the *U.S.S. Enterprise's* self-illumination sequence – although he absolves himself of responsibility for some of the angles added later, which don't seem to have a light source on the ship! The artist noted that he preferred the pearlescent white paint used for the model's surface in that feature, later replaced with varying greys applied at *Industrial Light & Magic* through succeeding films.

Don't forget: the movie version *U.S.S. Enterprise* was not the 'A' ship until *Star Trek III: The Search for Spock,* leaving the *NCC-1701-D*'s Holodeck computer to make a huge leap of reasoning during *ST:TNG*'s *Relics* when Scotty does not distinguish which 'unlettered' *U.S.S. Enterprise* bridge he's requesting.

Right: *The new engineering section of the* U.S.S. Enterprise *from* Star Trek VI: The Undiscovered Country
Below: *The* U.S.S. Enterprise NCC-1701-B *brushes with the Nexus in* Star Trek Generations

NCC-1701-B - EXCELSIOR CLASS

Captain John Harriman's *U.S.S. Enterprise,* which proved to be the site of *Captain James T. Kirk*'s 'first' death, was set out as an *Excelsior*-class ship during *ST:TNG*'s early days by Probert and memorialised on set decorator John Dwyer's conference lounge wall of ship half-sculptures. The *U.S.S. Excelsior* itself had been intended way back in 1984 as then-producer Harve Bennett's 'starship of the future' for *Star Trek III: The Search for Spock,* and its sleek design was created for that movie by Bill George at *ILM* (who on the side designed the *U.S.S. Pasteur, Dr Crusher*'s 'future' ship used in the *ST:TNG* finale).

John Eaves, who worked as illustrator on *Star Trek Generations* as well as the current feature film and season four of *ST:DS9,* explains why changes were made for *STG* in George's original design – which he called his favourite of all the *Enterprises* at that point.

"(Graphics chief) Mike Okuda came to me when I started on the show and said they wanted a new ship for the 'B'," says Eaves, "... so let's alter this a bit so it's still the *Excelsior*-class as we've established, yet it's a new ship.

"I didn't want to alter the line – it was already a very beautiful ship the way Bill George designed it," he adds. "So I thought I'd change something if you looked down on it from the top, from the side and forward – so for forward and side I gave it the front faring scoop and changed the profile of the engine pods with a cowling on the front and an extra fin. Originally the deflector room (where Kirk is killed) was off to the side of that, and I wanted it to be above the deflector dish. It was going to get ripped out of the dish, but as time went on the faring scoop made a good target for the energy ribbon to hit.

"Looking down on top of the dish," Eaves adds, "I

added two impulse engines on either side, like more powerful engines... It was just enough to give it a new look, and it got approved." Another new touch was a revised white with blue-green trim, as opposed to the *U.S.S. Excelsior's* original teal colour.

NCC-1701-C - AMBASSADOR CLASS

Another ill-fated but historically crucial *U.S.S. Enterprise* was the Ambassador-class 'C', seen captained by *Rachel Garrett* in the third-season *ST:TNG* episode *Yesterday's Enterprise*. Ironically, thanks to the memorial wall in the conference lounge of *Captain Picard's* ship, it was actually seen by fans long before that episode was conceived.

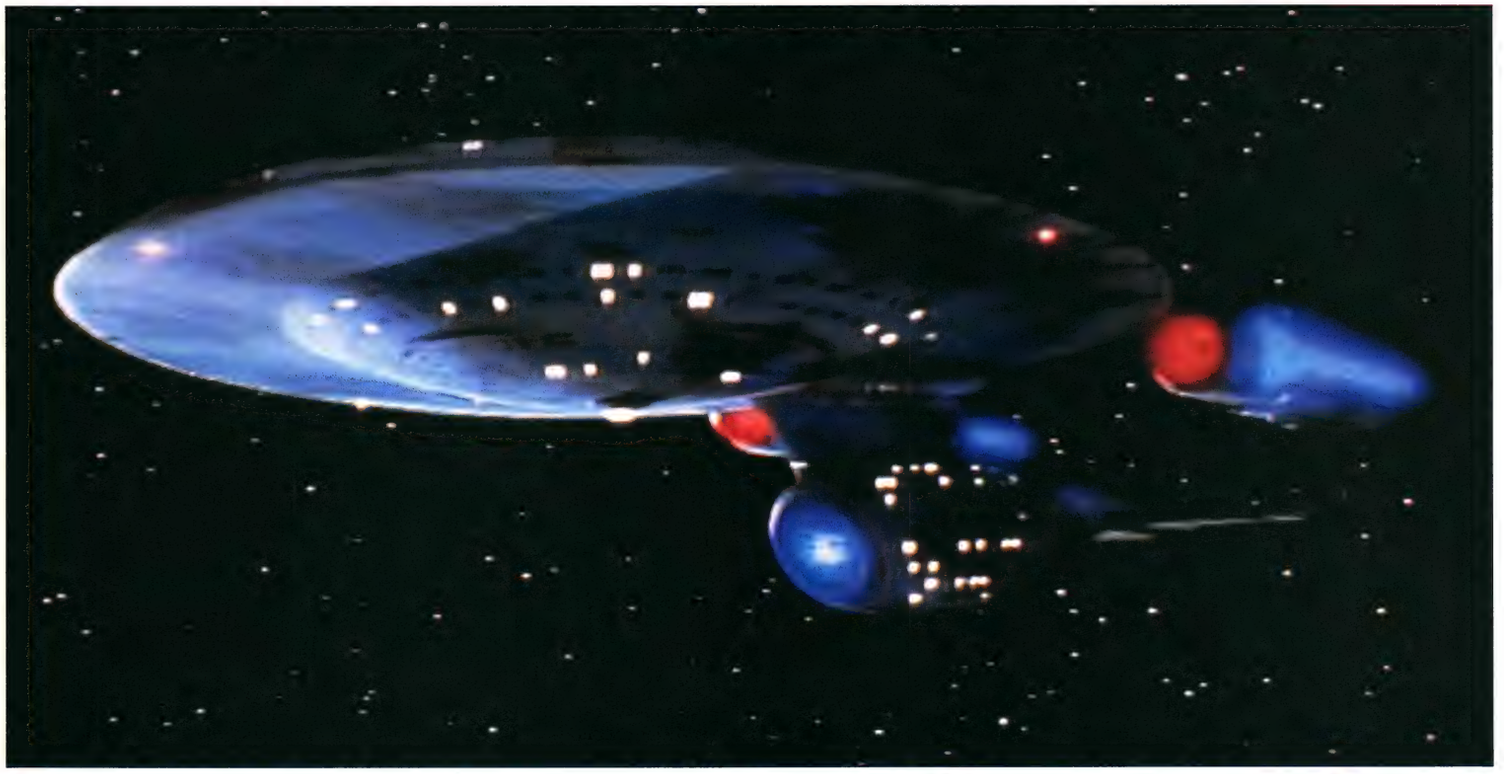
"During the first year of *Star Trek: The Next Generation* I had laid out a sketch of all the ships and roughed out the design continuity to come halfway between the 'B', which we hadn't seen but postulated to be an *Excelsior*-class, and the 'D' we were doing," Probert recalls. "The dorsal was an homage to the *U.S.S. Excelsior's*, for instance. Then (decorator) John Dwyer came by, saw the sketch of the ships, and said that would be neat to use on the wall of the conference lounge!" And thus the lineage was borne for all to see, an update of the panels seen in *Star Trek: The Motion Picture's* 'rec deck'.

Ironically, the artist recalls the *U.S.S. Enterprise NCC-1701-C* was first fleshed out when he proposed that a painting could substitute cheaply for another Starfleet ship called for in the early episode *The Naked Now*. Even though the *U.S.S. Grissom* model from *STIII:TSFS* was eventually reused as the doomed *U.S.S. Tsiolkovsky*, the ship painting Probert prepared – backed by a dark blue 'sky' for ease in matting optically – was his attempt to bring that 'C' ship to life. Amazingly, the painting spread over two pages in *The Art of Star Trek* was actually just a 3-inch-wide painting!

Flash forward three years to 1990, when *Yesterday's Enterprise* was being produced – as a weekly episode whose script seemed to be in trouble when it had to be rushed. On the production side, with Probert having left the show following season one, all Senior Illustrator Rick Sternbach had to go on was a photocopy of that painting and, of course, the half-relief ship on the wall.

"It was up to me to flesh it out as best I could," says Sternbach, who had been hired with Probert at *ST:TNG's* birth and had done some interior sketches way back for *ST:TMP*. To get the construction drawings done quickly so model-maker Greg Jein could in turn deliver it soon enough, Sternbach used a shorthand of patterns for hull

Above: *The* **U.S.S. Enterprise NCC-1701-B** ***breached by the Nexus in*** **STG**
Below: *The* **U.S.S. Enterprise NCC-1701-C,** ***seen fleetingly in*** **ST:TNG's Yesterday's Enterprise**



patches with the window and lifeboat hatch pattern. The fully circular saucer allowed that shortcut, as well as being a time-saver in its own right to cast and mould.

"It was a fairly successful blend between the *U.S.S. Excelsior* and the *Galaxy*-class *U.S.S. Enterprise,"* he says of Probert's design. "The saucer was still circular, there was some blending of the saucer into the engineering hull. The engines were still a little bit large; I ended up drawing them a little bit bigger than they should have been, so they ended up looking like these big knackwursts on pylons! And Greg turned out to be a wonderful modeller."

NCC-1701-D - GALAXY CLASS

Despite its demise in *Star Trek Generations*, Jean-Luc Picard's starship through seven television seasons and a motion picture will stand for some time as the most-photographed *U.S.S. Enterprise* of all. As with so many aspects of *Star Trek: The Next Generation*, its design began as the aftermath of earlier *Star Trek*'s – in this case, Probert's work on the refit *U.S.S. Enterprise* for *ST:TMP*. A colour sketch of his own 'what-if' dream ship, done after the movie work ended in 1979, led to a pen-and-ink sketch pinned up by his board as Probert tackled his first assignment of conceptualising the 'new' bridge, having been the fifth person hired on *ST:TNG* in late 1986.

Early on in the process Probert recalls how then-staff writer David Gerrold happened by his desk, noticed the small sketch and asked "if that was the new ship." Being told no, Gerrold took it down, walked it over to the producers' office, returned shortly and proclaimed that they'd loved it. "And that's how the *U.S.S. Enterprise NCC-1701-D* was decided!" Probert says.

"The sketch reflected the feeling that technology is subservient to our needs," he adds, "In other words, they could fly any shape ship they wanted to, so why not make it beautiful? Plus, an organic shape is much stronger than a technological one – this design was not nearly so structural as the original." For instance, from the front an oval pattern is echoed through oval nacelles, saucer and engineering hull.

It was never mentioned on-screen, but this form-over-function idea of the 24th Century was dubbed "Technology Unchained" in Gene Roddenberry's original *ST:TNG* Writer's Guide. "Working with Gene was delicious," Probert recalls warmly. "He was the kind of guy you could talk to, who would give you ideas."

Roddenberry's choice towards intended comfort on this ship led to its doubled length and a volume 12 times that of the old familiar pre-'A' *U.S.S. Enterprise*, with a saucer alone that could contain them in its shadow. The basic shape was in place when the word came down to make it separate as well for the pilot episode, but as it turned out Probert was pleased with the resculpted battle hull 'head'. Ironically, he reveals, landing pads initially drawn for the saucer were accidentally left off in the hustle and bustle of a rushed model-building deadline to *ILM*, so eight years later the saucer was left to land "like a skimming Frisbee" for *Star Trek Generations*.

Meanwhile, back in 1986 fans were still at odds with the idea of this first 'new' *Star Trek* replacing their beloved Sixties version. To reassure the holdouts, Probert also worked with Production Designer Herman Zimmerman on set details that echoed Kirk's *U.S.S. Enterprise*, such as restoring the layout of the transporter room and adding red sensors and dedication plaques to the bridge.

Below: *The* U.S.S. Enterprise NCC-1701-D *in action*
Opposite (from top to bottom): *The bridge layout of the* U.S.S. Enterprise NCC-1701-D; *saucer separation is finally realised in* ST:TNG; *and the memorial wall in Captain Picard's office, displaying previous ships called 'U.S.S. Enterprise'*
Following page:
Top left: *The* U.S.S. Enterprise NCC-1701-D *tries its strength against the Borg ship in* Q Who
Bottom: *The* U.S.S. Enterprise NCC-1701-D *indulges in some much-needed shore leave*

"People always ask me, 'Why does the ship have so many windows?'" says Probert. "Because the producers *wanted* a lot of windows! Originally in the personal quarters they were to be floor-to-ceiling windows, but a bed or a sofa blocked it anyway so it was cut off."

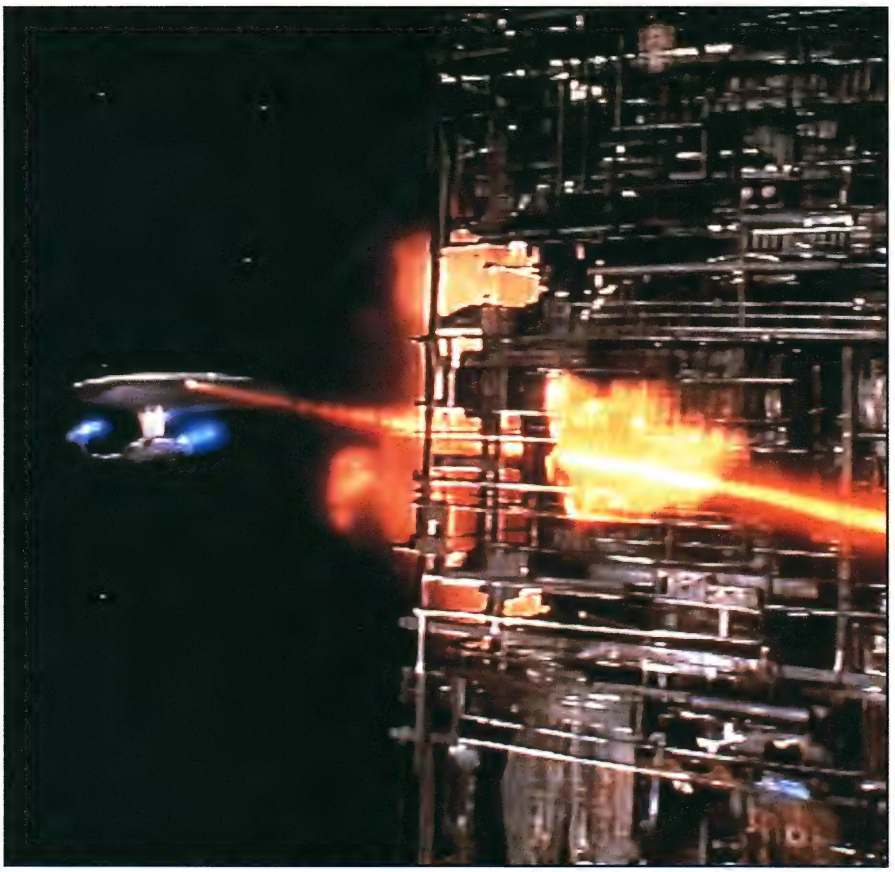
Although he worked on all seven seasons as illustrator for *ST:TNG*, Sternbach notes that Probert gets credit for practically all the exterior look in that first year. "My contribution to the 'D' ship really was cleaning up a few details to ship up to *ILM* for the construction," he adds. "A lot of the work I did came after the exterior shape – I did a lot more on the guts of the ship than the exterior shell: witness the *Blueprints* (just out from *Pocket Books*). There are thousands of square feet more interior volume than exterior hull area!"

NCC-1701-E - SOVEREIGN CLASS

Fans won't get a close look at the newest edition of the *U.S.S. Enterprise* until the debut of *Star Trek: First Contact* later this year, but John Eaves – brought in with much of Zimmerman's *Star Trek: Deep Space Nine* art team to do the movie – offered some insight into where it came from.

"When I was doing the 'B' for *Star Trek Generations* I thought, 'Boy, if I ever got to design a ship I would make it so that no matter where you film you're going to get a good angle,' because from a design standpoint the 'D' was really neat, but from a model standpoint, photography-wise, there are a lot of angles you can't film it from even though it's a really beautiful ship. So when they called and said 'We need an E!' I already had some ideas lined up.

"I did a rough pass on it and I got that approved, but



they said 'Carry this further' – so almost the first drawing was the ship they liked. The profile I started with, I wanted to make real sleek, real fast, and structurally a little more sound. From the profile lineage sheet you notice the nacelles are above the dish until you get to the 'D' and they're below it... and with that progression you couldn't get any lower! So I thought I'd combine something from the 'D', the 'A' and the original – all my favourite elements – so I took a little bit of everything I liked and composed the ship, and yet made it look real sleek and beautiful from a model-maker's point of view and a cameraman's point of view. As long as it has all the elements that it needs, why not make it as beautiful and sleek a ship as possible?

"I wanted to go smaller, between the 'C' and the 'D' scale, but it had to be bigger. It's longer, but it has 24 decks, so it is smaller. Mass-wise it's much smaller than the 'D'; it probably has half the 'D' size crew complement. I went back to longer nacelles; we tried short ones but they didn't look right, and I didn't want to go back to the older style so there's a new form of nacelle.

"I consider it a great honour to be able to do it," Eaves adds. "I just hope that everyone who sees it likes it!" ■

Further reading: Stephen Whitfield (Poe)'s classic* The Making of Star Trek *book is available from* Titan Books, *as is* Mr Scott's Guide to the Enterprise*; the* Star Trek: The Next Generation Technical Manual *is published by* Simon & Schuster *and is also available on interactive CD-ROM for both PC and Macintosh.

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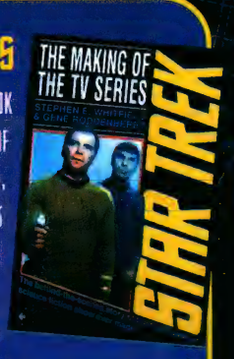

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VSC

"They took everything I was! They used me to kill... and to destroy... and I couldn't stop them! I tried so hard!"

– Family

Patrick

Stewart

Patrick Stewart cracks up and his laughter is both raucous and genuine.

It seems, too, that Stewart's good humour is rather infectious on this particular day, as Jonathan Frakes, Marina Sirtis, Michael Dorn, Gates McFadden and Brent Spiner all begin laughing as well. Stewart, on the brand-spanking new *U.S.S. Enterprise NCC–1701-E* bridge set with his *Star Trek: The Next Generation* co-stars for the filming of *Star Trek: First Contact*, has just blown a line to smithereens and he can't help but laugh at himself. "Oh come, now," he mock-demands, attempting in vain to restore order. "Please, we have *all* made mistakes," he protests. Frakes, currently in his director's mode, strides over to Stewart, puts his hands firmly on the actor's shoulders and whispers a few words into Stewart's ear. Stewart nods and whispers something back into Frakes' ear. Within moments, everyone is silent again, Stewart puts on his best game face, hands off his script pages and eyeglasses to an assistant and Frakes calls "Action!" After just a few more takes of the scene, Stewart has nailed his troublesome line and Frakes calls "Print that!", but Stewart's long-time friends and co-stars immediately begin to tease him again. He takes the good-natured ribbing well.

"Doing *Star Trek: First Contact* is proving to be as good an experience as I had hoped it would be and an even better one in one particular instance," Stewart enthuses moments later during a conversation in his trailer on the *Paramount Pictures* lot. "And that is the work we are all doing here with Jonathan Frakes as our director. It's been very nice so far to be back here with everyone, to be playing Picard once again, but I am most pleased that Jonathan earned the job and that he has so heartily embraced the task. He is bringing everything he learned while he was acting in and directing episodes of *Star Trek: The Next Generation* to *Star Trek: First Contact* and it is paying off, for us and for Jonathan."

While Stewart may be thrilled to have Frakes behind the camera as the film's director, avid Trekkers are all but ecstatic that Stewart is back before the camera as Captain Jean-Luc Picard, without question the heart and soul of *ST:TNG*. Stewart promises that fans can look forward to a far more upbeat Picard in this film than he was in the fairly dark and sombre *Star Trek Generations*, one who is his usual man of action and decisive thought, one who wages intense personal and physical battles with the dreaded *Borg* villains and does his part, as all good *Star Trek* captains must do, to save mankind as we know it.

Still, Stewart considers Picard to be just one paint in his pallet, a single role in what he hopes will be a long and diverse career. He proved to film and theatre audiences alike that he could warp well beyond Picard thanks to his acclaimed work as a flamboyant homosexual in the film version of *Jeffrey* and his stirring portrayal of Prospero in *The Tempest*, which played in New York City's Central Park and on Broadway to sell-out crowds. "I was absolutely determined to be in a state of preparedness in my career and as an actor to move on after *ST:TNG* went off the air, and I think I was successful in doing that," Stewart comments as his affectionate cat Bela rubs against him, shedding hair all over Picard's uniform. The actor pets Bela and continues to talk as he reaches for a much-used lint brush. "I have always said I would not mind coming back to *Star Trek* and to Picard as long as I had the opportunity to do other things. I still feel that way."

Since *Star Trek Generations* was released in 1994, actually, Stewart has been involved in numerous other ventures. In addition to becoming an unlikely sex symbol and an almost ubiquitous vocal presence in US television commercials and educational CD-ROMs and videos, Stewart has acted in the US made-for-television movie *The Canterbury Tales* and the as-yet unreleased independent feature films *Let It Be Me* and *Safe House*. The former is a Manhattan-based musical about dancing and the latter is a political thriller that casts Stewart as a former spy suffering from the early stages of Alzheimer's Disease who is targeted for assassination. He has also read the text of *Peter and the Wolf* for a Grammy Award-winning children's audio novel and even turned up in a segment of the educational television programme, *Sesame Street*.

Later this year, he will begin production in Canada on *Action Boy*, a comedy-thriller in the *Home Alone* vein, in which he plays the villain. Further down the road, Stewart hopes to help mount a production of *The Merchant of Venice* in Manhattan and would like to direct an intimate, low-budget and non-special effects oriented feature film. On the personal front, Stewart for the most part lives in Los Angeles, though he maintains his home in London. Further, he has been dating *ST:TNG* producer Wendy Neuss for about two years.

For the moment, though, the conversation returns to *ST:TNG* and the fact that the show and Picard have been an integral part of Stewart's life for just short of a decade. He smiles at the notion that it was 1987 when he first suited up as Picard for the *Encounter at Farpoint* pilot, first performed the 'Picard Manoeuvre' (the brisk tugging of his uniform after standing up), and first uttered his famous "Make It So" catch-phrase. "It just does not seem to me as though nine years have passed. It really doesn't," Stewart muses. "But I know they have. I can only say what I've said so often before: I am very, very proud of *ST:TNG* and of having been a part of it. And I am very thankful for everything it has done for me and for my career." ■

Ian Spelling

"I have always said I would not mind coming back to* Star Trek *and to Picard as long as I had the opportunity to do other things. I still feel that way."

"I am very, very proud of* ST:TNG *and of having been a part of it. And I am very thankful for everything it has done for me and for my career."

Jonathan Frakes

COMMANDER WILLIAM T. RIKER

"You're never going to feel good about this war, none of us will. But we've got to complete our mission."

– Conundrum

Now, Jonathan Frakes really IS Number One. The gregarious Frakes, who has acted in *Star Trek: The Next Generation*, *Star Trek: Deep Space Nine* and *Star Trek: Voyager*, and directed well-regarded episodes of all three *Star Trek* series, as well as the CD-ROM game, *Star Trek: Klingon*, is currently behind the camera calling the shots on the eagerly anticipated second *ST:TNG* feature film, *Star Trek: First Contact*. "It's a great gift, a fantastic opportunity for me to get to direct it," Frakes says eagerly. "But it's also an awesome responsibility, bigger than you can imagine. There's a lot at stake here, for *Star Trek*, for *Paramount Pictures*, for the *ST:TNG* cast, for the fans and for me. I came into the game late and we're on an incredibly tight schedule, so, to be honest, the pressure on me is tremendous.

"So far, so good, though. It's been great to be working with the gang again. I love being on the set with Patrick (Stewart), Brent (Spiner), Michael (Dorn), Marina (Sirtis) and everyone else. We've got a great story, a new *U.S.S. Enterprise* and some very interesting guest stars in James Cromwell, Alfre Woodard and Alice Krige. They're all very good actors. Everybody's been great and very supportive, so I really couldn't ask for more."

Frakes may have things under control on the *Star Trek: First Contact* set, but it's another story at home. It seems, as Frakes chats away on the phone, that his wife, soap opera star Genie Francis, is off running an errand. Thus, Frakes has been left not only to conduct an interview, but to deal with the couple's young son, for whom it's lunch time. Think directing a $50 million *Star Trek* movie is a tough task? Try juggling that and fatherhood, too. "It's exhausting, life-changing, but totally worth it," says proud papa Frakes. "It's just breathtaking, having so much impact on another person's life. Right now, as we speak, he's pounding on his toast with cream cheese, bananas, and he's trying to squeeze all the orange juice out of its bottle." Frakes, of course, can't exactly call "Cut!" on his son's action, and therefore Frakes junior's sounds of joyous cooing and banging continue unabated. Nor does Frakes want it to stop: "Music to my ears," he says. "Music to my ears."

Returning to what has become his passion, directing, Frakes explains that he has *Star Trek* and, specifically, Executive Producer Rick Berman, to thank for his burgeoning career as a director. After *ST:TNG* went off the air, Frakes moved onto episodes of the US television series *University Hospital* and *Diagnosis: Murder*, among others. He also beamed back to *Paramount Pictures* to helm *ST:DS9* and *ST:VOY*. "I grew a little more confident, more willing to take a chance with each *Star Trek* show I did," Frakes notes. "Now I think I have a very good feel for how much time it takes to do something, instead of feeling I have to get it done in a half-hour. I'll devote a few hours to a scene if I feel it's an important, longer, more difficult scene. I'm glad I learned those lessons on the television shows I did, because I'm definitely putting them into practice on the film."

His son coos again in the background, rather loudly this time, and one can sense that Frakes needs to bid farewell. So, it's to the last question. A solid marriage. A happy child. Directing a *Star Trek* feature. It doesn't sound as if Jonathan Frakes has terribly much to complain about these days? "Complaints?" Frakes says, laughing and repeating the question. "Not one."

Not one for Number One. ■

Ian Spelling

Brent Spiner

Brent Spiner stares at you with those strange yellow eyes and smiles. He talks to you quickly and he even dares to use contractions. Spiner may be in make-up and costume right at the moment, ready to go before the camera for a *Star Trek: First Contact* scene. He may look quite a bit like Data and sound a lot like Data, but Data he *ain't*. You see, Brent Spiner may play everyone's favourite *Star Trek: The Next Generation* android, but Spiner is an actor and Data is a role, just one of many Spiner has played in the past and hopes to bring to life in the future.

"It's really been a great experience and I'm very thankful I got to be Data," Spiner says. "He's an interesting, different character and I've had that rare chance to create a dramatic character arc over a long period of time. It's been what, almost a decade. Of course, I want to do other things. As an actor, I *have* to do other things and I have to keep challenging myself, but it's interesting now that we're into the features to come back to him every couple of years. I like seeing everyone in this cast again and I'm quite comfortable playing Data again. I know the character pretty well by now and, if I don't, well, we've got a real problem!"

Certainly, Spiner has made the most of life after *ST:TNG*. He's acted in the US television series *The Outer Limits* (the *Deprogrammers* episode), *Mad About You, Dream On* and an episode of the short-lived Leonard Nimoy-produced show *Deadly Games*. On the big screen, the actor made his presence felt in roles in not one, but two summer 1996 blockbusters, the John Travolta vehicle *Phenomenon,* and the alien invasion epic *Independence Day*, co-starring Will Smith and Jeff Goldblum, in which Spiner was cast as a slightly bizarre scientist trying to figure out why aliens have invaded the Earth, intent on destroying the planet and all of its inhabitants.

Even if Spiner – who is single but dating, an avid movie fan and lives in Los Angeles – wanted to do nothing else with his life but play Data, he knows it would be a mission impossible. Father Time and gravity would most definitely stand in the way of such a scenario. In other words, Spiner believes that "Because I, Brent Spiner, a Human, age, and Data, an android, does not," the day will come when he'll simply be too old – can you picture Data with wrinkles and liver spots? Do you even want to? – to portray Data convincingly.

Still, the end of Spiner's 'treks' wouldn't necessarily mean the end of Data. You see, Ol' Yellow Eyes could return if Spiner were to croon again on a sequel to his popular – with Trekkers, anyway – standards album, *Ol' Yellow Eyes Is Back.*

Spiner's eyes brighten at the mention of the album, which featured several of his *ST:TNG* co-stars, among them Patrick Stewart and Jonathan Frakes, as *almost* in tune backing singers. "I bought back the rights to the album and I'm actually close to breaking even on it! I always said that if I could break even on Ol' Yellow Eyes I'd do another one. The big question," notes Spiner with a sly smile, "is whether or not I can afford to have my backing singers with me again. Those guys have gotten sort of important now. They're touring by themselves. They've broken away from me and are doing albums of their own. But if I ever do another Ol' Yellow Eyes album, I'll try to reunite everyone." ■

Ian Spelling

"Life forms, you tiny little life forms, you precious little life forms, where are you?"

– Star Trek Generations

LIEUTENANT COMMANDER DATA

Michael Dorn

"I protest! I am NOT a merry man!"

– Q Who?

Michael Dorn and Worf; it's a perfect combination of actor and role. For nearly a decade now, over seven seasons of *Star Trek: The Next Generation* and a season plus on *Star Trek: Deep Space Nine*, Dorn has made Worf a singular creation, a fan favourite and arguably the most memorable and popular *Klingon* in *Star Trek* history. Not surprisingly, the actor takes his character and his work very seriously, and has even been known to vigorously battle with producers and writers who may ask Dorn to do or say something that he deems un-Worf-like.

"It's true that I feel I have a personal stake in Worf because I've been playing him for so long," Dorn says. "I'd like to think that I've helped redefine the Klingons, in terms of their attitude, their appearance, their involvement in Starfleet, and how they are accepted by other people. That wasn't what I was originally brought in to do. Worf was hardly there in the beginning, but the fans took to him and, I guess, to me, and I got the opportunity to really make him into a character."

While several *Star Trek* actors have played their respective characters on other series, none has ever become a regular on two series. Only Dorn – who also played Worf's great-great grandfather in *Star Trek VI: The Undiscovered Country* – has accomplished that rare feat. "It just felt like the right thing to do and the right time to do it," says Dorn of joining the *ST:DS9* cast at the beginning of the show's fourth season. "The original crew, they were sort of typecast, but if I get typecast doing a series, eight movies and more television shows, then I *love* to be typecast like that!

"The producers and writers of all these shows are fans of science fiction. They watch *Star Trek*. They watch *X-Files*. They watch these shows, so naturally they want to hire the actors that are involved in them. I had done a few other parts in movies (*Amanda and the Alien, The Time Master*), television shows (*The Outer Limits* revival) and in CD-ROM games (*Mission Critical*), so I knew I had proved myself, and that I could find work outside of *Star Trek*. Knowing that made it an even easier decision to do *ST:DS9*. And here we are."

Here is just a couple of months before Dorn's second season on the space station-based series is about to kick off. Here is smack dab in the middle of production on *Star Trek: First Contact*, in which Worf joins up again with the characters from *ST:TNG* for their second big screen adventure. Here is on the film's set on the *Paramount Pictures* lot, where moments earlier Worf stood on the *U.S.S. Enterprise NCC-1701-E* Bridge talking to *Dr Crusher* (Gates McFadden), *Captain Picard* (Patrick Stewart) and *Deanna Troi* (Marina Sirtis). "It's nice to be back with everyone," Dorn enthuses. "This cast is very close. We went through a lot together on the show and it's a good opportunity to catch up.

"It's also nice to make another *ST:TNG* movie. I think this has an interesting story – us against the *Borg* – and interesting things for us to do. I've got several good scenes with Patrick and I'm very excited about that. And, we're all pleased that Jonathan (Frakes) is directing the film. So, it's going very well. I think it's going well enough that I'd say we'll probably be back in another couple of years doing another film. How many films we'll wind up doing, I don't know, but I bet we have at least one or two more in our future!" ■

Ian Spelling

Marina Sirtis

Born in North London to Greek parents, Marina is the eldest of two children, her younger brother Steve being a professional soccer player in Greece.

In common with many born actors, she knew what she wanted to do from an early age and from the age of three she used to make up her own little plays, often standing up on bus seats to sing to the passengers!

Marina's parents did not view the theatre as a respectable occupation and tried to point her towards 'more serious' employment. However, on completing high school, Marina secretly applied to the Guild Hall School of Music and Drama and, on graduation, landed the part of Ophelia in *Hamlet* with the Worthing Repertory Company. The next few years saw her appearing both in Britain and Europe in musical theatre, repertory and television.

The story of how she landed the role of Deanna Troi has become part of the *Star Trek* legend. Moving to Los Angeles in 1986, Marina spent an unsuccessful six months auditioning for parts. Her work visa and money running out, she was on the verge of returning home when the call came in March 1987 to audition for *Star Trek: The Next Generation*.

"Originally I was auditioning for the part of *Tasha Yar* and Denise (Crosby) was auditioning for Troi," Marina told the 1993 Warp One convention attendees. "We had six auditions, and about three auditions in they switched us around." Asked whether Tasha Yar would have still been in the show if she'd got the part, Marina said, "Yes! The only good thing to me about playing Tasha would be that I would be *Worf*'s boss - and that would drive Michael Dorn nuts!"

Marina explained that at each audition she used a different accent, as the producers had a vague idea that Tasha was originally supposed to be from Eastern Europe. She tried both this, a posh English accent and a "very bad American accent".

Finally, when she had landed the job as Troi, she was told that she couldn't use a British accent. The Captain was British, she was told, and "he's far more important than you!" Marina wished that she'd challenged this, since Picard was supposed to be French. So she asked them where they wanted the accent to come from, and was told, "Betazed! I was worried for about 10 seconds, then I thought, 'Wait a minute – I can make an accent up! Who's going to tell me I'm doing it wrong?'"

Of course, as soon as other Betazed characters were brought into the series – in particular Majel Barrett Roddenberry's *Lwaxana Troi* – the actors used were American and spoke with an American accent. So, what Marina tried to do over the years was, "make her sound more mid-Atlantic, so that she doesn't sound so foreign."

Returning to London for the 1995 Generations convention, Marina commented that the relationship with the Roddenberrys was the best thing in the series for her. "We thought, 'God, the bosses wife...' then we saw that she was loonier than all of us put together! She calls me daughter, and I call her Mum!" ■

Rod Summers

"This is a banana split... and it's quite possibly one of the greatest things in the universe."

– Suddenly Human

COUNSELOR DEANNA TROI

LeVar Burton

"Great, another woman who won't get personal with me on the Holodeck."

– Booby Trap

LeVar's father worked as a photographer in the US Signal Corps and he was born in Germany. Eventually, the family moved back to the United States where, at the age of 13, the quiet and self-contained young man decided that the best way he could fulfil his ambitions to help people was to enter a Catholic Seminary and train to be a priest.

For the next two years, he immersed himself in his studies and began to learn more about himself. Finally, he developed an interest in Existentialism (a philosophy which emphasises man's freedom of choice) and realised that the freedom he sought was incompatible with the structured life he was considering.

Taking stock of himself and his aims, Burton came to the conclusion that acting would provide the best medium to express himself and won a scholarship to USC (the University of Southern California), where he majored in Drama and Fine Arts. In 1977, while still in his sophomore year, he was called to audition for the role of the African prince Kunte Kinte in the television mini-series *Roots*, an epic which spanned 200 years of slavery. The series earned him an Emmy nomination, confirming his celebrity status. Indeed, when the cast of *Star Trek: The Next Generation* was announced in 1987, his was the most well-known name to the American viewing public.

Following *Roots*, Burton enjoyed almost five years in the spotlight before the job offers dried up. While honing his mind and body through Yoga and Rolfing (a rough-handed massage therapy), Burton decided to try a new audience. PBS were impressed by his desire to communicate and signed him up as the presenter of *Reading Rainbow*, a show which encourages young children to read. Passionately committed to the show's concept, he managed to find time to film segments while appearing in *ST:TNG*.

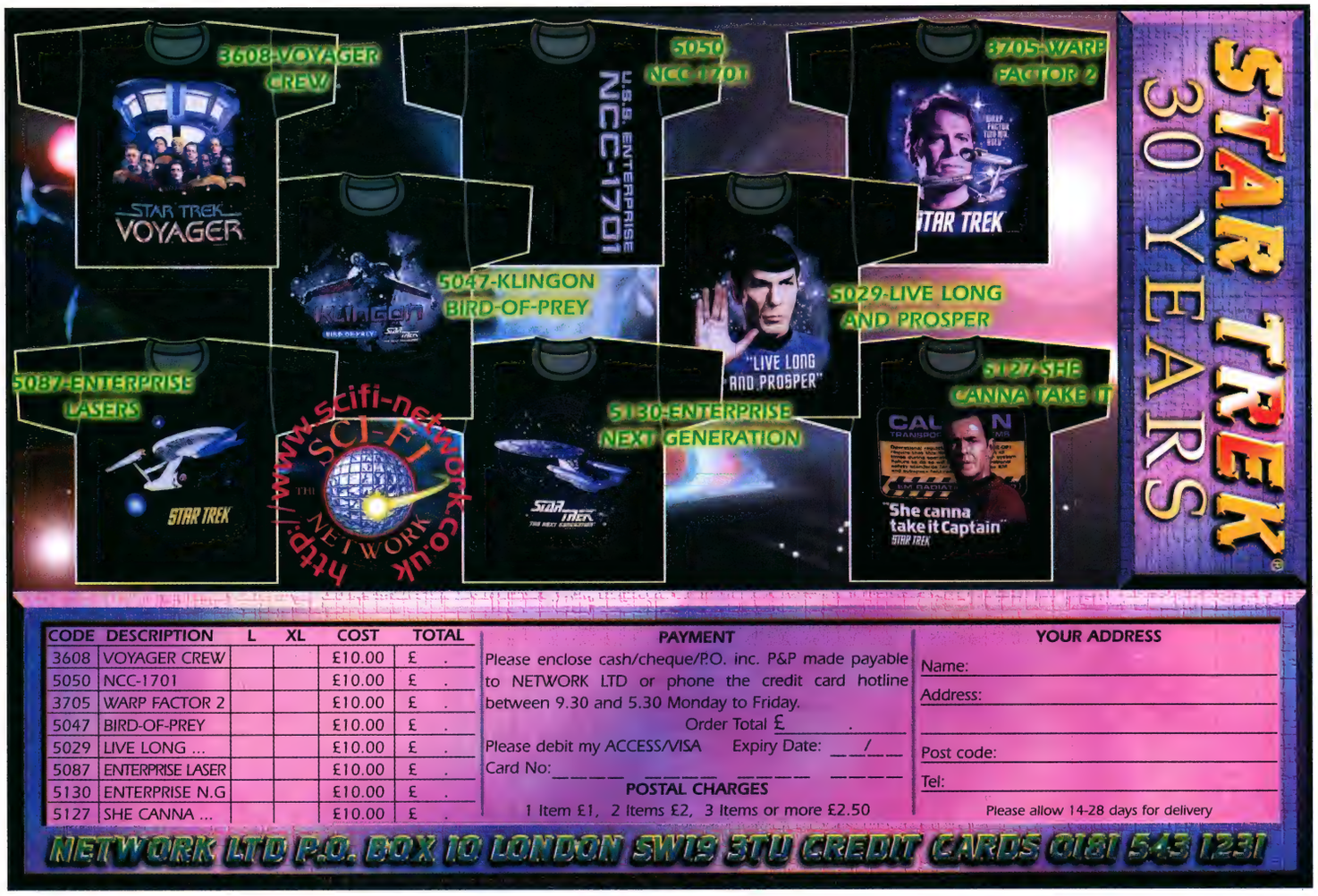
Burton has become a positive role model for African Americans, but was originally inspired himself by Nichelle Nichols' character, *Uhura*, in the original *Star Trek* series. Seeing an African woman placed so prominently in a multi-ethnic crew, he knew that people of colour could – and would – contribute positively to future society. He recognises the awesome power of television to shape people's opinions. "I think that television is the most potent force for change," he told the 1995 Generations convention. "Because television is everywhere. I think that television at its best should be a unifying force for the Human family on its path to self-awareness. That's why I love *Star Trek*, I guess, because it aspires to be the highest."

During his seven years on *ST:TNG*, Burton explored new means of communication by taking the director's chair, making his directorial debut with the sixth season episode *Second Chances*. He also directed the seventh season episode *The Pegasus*. Since *ST:TNG* completed its seven year run, he's gone on to direct episodes of *Star Trek: Deep Space Nine*, such as the recent acclaimed *The Bar Association*; and also *Ex Post Facto* an early first season offering from *Star Trek: Voyager*. "I'm finding directing more fulfilling than acting at the moment," Burton told his convention audience. "It's the ultimate job for a control freak!"

As far as defining his own personal goals, Burton wants, "to walk into situations with my spiritual eyes open, so that I can manifest good causes from a more conscious level." ■

Rod Summers

LIEUTENANT COMMANDER GEORDI LA FORGE



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"If there's nothing wrong with me... there must be something wrong with the universe."

– Remember Me

DOCTOR BEVERLY CRUSHER

Cheryl Gates McFaden

As Doctor Crusher taught the android *Data* how to dance in the fourth season *ST:TNG* episode *Data's Day*, so actress Gates McFadden could draw upon her own experiences to create the scene of the 'dancing doctor'.

Raised in Illinois, McFadden was a child performer and took dance and tap lessons from the age of three. She studied acting, dance and mime, earning her degree in Theatre Arts at Brandais University before moving on to study with Jacque LeCoq's Ecole Mime and Theatre in Paris (making her fluent in French!). With that sort of grounding, it came as no surprise that, on her return to the United States, she spent a couple of years on the road travelling between universities teaching theatre. Faced ultimately with the choice of acting or teaching full time, she decided to choose acting and worked on the New York stage both as an actor and director.

McFadden talked about this period of her life at the 1989 Midcon convention. "I got a lot of offers teaching and I had no money, so I took them. I wasn't really ever planning to do that and Jacques LeCoq said, 'Don't do this too long', but I started writing things and I started directing. I had my own little theatre company and we were wildly doing things all over. We would get in a car and pack our things together and do this stuff. Meanwhile, I was earning the money by teaching – I was teaching at about nine universities for a couple of years. I would go to Boston and teach, come back, teach at New York, do private lessons. It was absolutely lunatic."

After appearing in the Jim Henson production of *The Muppets Take Manhattan*, McFadden continued to work with the acclaimed producer for several years, finally serving as director of choreography and puppet movement for the film *Labyrinth*. "It was massive," she told the Midcon audience. "It took nine months here (England) and also other preparation work in the United States. I have never done anything quite so complex in terms of special effects choreography."

Throughout her tenure on *Star Trek: The Next Generation*, McFadden appeared on the stage, recently playing the devil in Stravinsky's *L'Histoire du Soldat* at the La Jolla Chamber Music Festival. She also brought her vocal skills to the fore when she narrated Saint-Saen's *Carnival Des Animaux* with the Cleveland Symphony Orchestra.

She made her television directorial debut on *Star Trek: The Next Generation* during the final seventh season with the Brannon Braga scripted episode *Genesis*. The multi-talented McFadden has amassed an impressive body of stage, film and television work, but seems particularly at home in the theatre.

At the 1995 Generations convention McFadden was asked which was most enjoyable: dancing with Data or dancing with the Muppets. "Well, both were slightly amphibious and both were more or less the same colour!" she replied, laughing. "But I have to say that dancing with Kermit was the most magical. It was my first experience on-camera, and I was really nervous, but Jim Henson really made you forget that it was a puppet. I'm sure Brent won't mind me saying that – he's godfather to my son!"

The doctor will dance – just ask her! ■

Rod Summers

Wil Wheaton

Wil Wheaton – or at least Wesley Crusher – may be long gone from *Star Trek: The Next Generation*, but he's certainly not forgotten. Even now, Trekkers battle one another over the pros and cons of young Wesley as a character. Some say it was important to have a teenager on the show, while others argue that the presence of *Dr Crusher*'s (Gates McFadden) son kid-ified the show far too much. Still, others stress that Wesley was proof that in the future a child could contribute, while some always felt Wesley was merely a dramatic pawn who showed up as needed to offer a brilliant idea and save the day. "I *still* get fan mail about all of that stuff," notes Wheaton, who left *ST:TNG* as a regular after the *Final Mission* episode during the series' fourth season. Wheaton did return as Wesley several times, to appear in such episodes as *The Game* and *The Journey*, among others. "It boggles my mind a little bit that I'm still getting mail because I would have thought that everyone who was going to write to me would have done it in the seven years the show was actually on the air. I guess that's one of the endearing qualities of *Star Trek*, that it's always picking up new fans as it goes along. I'm getting letters from older fans who watched *ST:TNG* from the beginning and either still hate Wesley and wish he was never born or are now saying they were wrong about him and want to apologise. And I'm also getting a lot of letters from younger kids who are just discovering the show in repeats and think it's great that there's a kid on the show they can relate to."

Following Wheaton's departure from *ST:TNG*, the actor, who perhaps remains best known to moviegoers for his fine performance in the Rob Reiner movie *Stand By Me*, pursued other film and television opportunities, then took a nearly two-year 'sabbatical' to work at a computer company. He 'rediscovered' his passion for acting a little more than a year ago and has been back in the game ever since. Most recently, Wheaton appeared in an episode of US cable television network's *The Outer Limits* revival and just finished filming a 17-minute short entitled *Boy's Night Out*, an AIDS awareness project (and fund-raiser) in which he plays Marco, a gay man who also happens to be a drag queen. Later this year, he hopes to join his friend Robert Patrick, who starred with Wheaton in the recent *The Outer Limits* episode and was the almost invincible T-1000 in *Terminator 2: Judgment Day.*

So, it would seem, Wesley Crusher has grown up. Wheaton is now 24 years old, involved in a serious relationship, and living in Los Angeles. He has "no regrets" about leaving *ST:TNG* when he did and believes he made the right decision to do so. A "huge" fan of both *Star Trek: Deep Space Nine* and *Star Trek: Voyager*, Wheaton hopes that he'll one day appear in *Star Trek* again, either on one of the current series or in a future *ST:TNG* big screen adventure. "I look back on *ST:TNG* with fondness," Wheaton says. "We did some episodes that, I'm not ashamed to say, were real dogs, and we did a lot that were just *spectacular*. I'm very proud to have been a part of what I'm sure is going to be part of US television history, just as the original series was.

"And you know what? I still think there's room in the *Star Trek* Universe for Wesley Crusher and for Wil Wheaton, especially now that I'm a more mature Human being and a more mature actor." ■

Ian Spelling

"I think I made a horrible mistake."

– Evolution

ENSIGN WESLEY CRUSHER

Right: *Bad to the bone – even without the extra ridges – Kor was the first Klingon in* Star Trek
Below left: *'Gorn with the wind!' Kirk finds himself bowled over by a rather large, aggressive opponent*

Kor: "Would you like to try our little truth-finder?"
Kirk: "I don't understand it."
Kor: "It's a mind-sifter... or mind-ripper, depending on how much force is used. We can record every thought, every bit of knowledge in a man's mind. Of course, when that much force is used, the mind is emptied... permanently, I'm afraid. What's left is more vegetable than Human."
Kirk: "And you are proud of this?"
Kor: "It is a tool. A weapon. Somewhat drastic, but very efficient."
– Errand Of Mercy

Bring on the Bad Guys

Paul Cornell charts the evolution of *Star Trek*'s most villainous characters over its 30-year history...

The stories of peaceful, non-interfering shipfuls of Federation officers would be boring as cooked gagh without the presence of those who enjoy interfering, shattering the peace and cackling in an evil manner. We refer, of course, to the villains of *Star Trek*.

From the original series, notable bad guys include *Trelane*, the Squire of Gothos who used the crew as playthings to alleviate the boredom of ultimate power; and *Khan*, the superman from the past who led his band of fanatical followers against Kirk, who also had to fight the squat, lizard-like *Gorn* hand to hand. Giant menaces include a vast space faring amoeba and the 'Doomsday Machine', a giant, world-eating vessel on course for the Federation. There were also, of course, space-faring races such as the *Klingons* (then without their head ridges and much of their warrior culture) and the *Romulans* which menaced our heroes. One of the themes of the original series was that differing points of view can often seem villainous to outsiders. A classic example of this is the activities of the monstrous *Horta*, a glowing rock-like creature whose violent acts were entirely the result of protecting its family.

Apart from the return of Khan, the *Star Trek* movies featured such adversaries as V'Ger, an ancient Earth space probe returning home in search of answers concerning its existence, and the mysterious aliens of *Star Trek IV: The Voyage Home*, whose concern seems to be with the continuing existence of whales in Earth's oceans, but who do tremendous destruction with their apparently friendly message. Even God, or rather a being claiming to be God, goes up against Kirk in the fifth movie, and of course comes out second best...

The big villains of *Star Trek: The Next Generation* were initially going to be the *Ferengi*, but the design of these big-eared capitalists proved too loveable for them to be ongoing villains and they became part of the grand tradition of *Star Trek*'s alien races: that whoever starts out as an enemy eventually becomes a friend. This effect includes the now peaceful Klingon Empire, and even the Romulans have started lending

A Very Devious Vulcan

When Kim Cattrall first read for director Nicholas Meyer for the part of *Valeris* in *Star Trek VI: The Undiscovered Country*, she did so operating on only three hours sleep the night before. After she read one of the scenes, Meyer told her that she looked a little tired. He asked her how much sleep she had gotten and she told him. Then he said, 'It was three too many' As Kim recalls, "He said, 'you don't need any sleep; you *are* this character. You can do this in your sleep.'"

Looking back on her performance, it's instantly obvious that Meyer's instincts were right. The commitment and sense of purpose she brought to the Vulcan have left Cattrall's indelible mark on the *Star Trek* Universe. But what kind of mark has *Star Trek* left on Kim Cattrall? Soon after she was given the role, Nicholas Meyer took Cattrall to the Antarctic set under construction for the scenes to be set on the Klingon prison planetoid Rura Penthe. "He said to me, 'I don't think you have any idea of the family that you're being adopted into. It's going to change your life irrevocably.'" Once again, the famed *Star Trek* director was on the money. Kim agrees. "It has changed my life. I've touched a lot more people. Everywhere I go people will give me a picture of Valeris to sign or show me."

As to the larger picture, how does Kim feel about the importance of *Star Trek* in today's world? She explains, "I think that I'm part of something that is monumentally important. People look at *Star Trek* as something more than a television series that didn't work and six movies that did. Talk about mentors! [*Star Trek* is] a systematic kind of dream that you can believe in. I know some people who think of *Kirk* as their dad and *Spock* as their nanny or mom. It really brings home in a kind of mythical way aspects of family life of America that I think are important to people, such as liberty.

"I don't wave a flag, and I'm not terribly patriotic or nationalistic, but I believe that people need to believe in something that's very sound. That structure brings calmness, and it brings belief in a higher way of being. I think that on some level *Star Trek* provides that for a lot of people. If I'm part of that, that's rewarding. If something can really inspire people, it's tremendously worthwhile."

Looking back on her particular portion of immortality, *Star Trek VI: The Undiscovered Country*, with a critical eye, Cattrall gives the film a sterling evaluation. "I think it's a wonderful *Star Trek*. I'm very proud of it, and I think that Nick did a wonderful job." Of her fellow Vulcan, Spock, she has this to say, "One of my big heroes has been Leonard Nimoy in so many different aspects of his work and life. It felt really great to be on a par with him and work with him." But was there anything else about playing a Vulcan that really moved her – some secret insight Cattrall can tell us that is strictly from the heart? "I *loved* the ears," Kim laughs. "I collected all my ears and gave them away to charity..." ■

Lou Anders

Left: ***Lieutenant Commander Shelby tackles difficult career decisions – and has a bit of a run-in with the Borg***

technology to the Federation. Perhaps that's why we were introduced to the sadistic *Cardassians*, who enjoyed nothing better than torturing starship Captains like *Picard*, and, until recently, had enslaved the *Bajorans*, committing grave atrocities. There were still some evil Klingons of course, such as *Lursa* and *B'Etor*, the sisters who plotted to gain control of the Klingon government, and were only finally disposed of after downing the *U.S.S. Enterprise* in *Star Trek Generations*. And, if we're going to mention torture, who was better at it than the delightful *Q*, who did more to upset the starship crew than many other foes put together. But *ST:TNG*'s by far most threatening villains were, without question, the *Borg*, an immensely powerful race implanted with cybernetic capabilities, who mounted a viscious attack on the Federation and even assimilated Captain Picard into their collective.

Apart from the continuing Cardassian threat, as per-

Khan: "Ahhh Kirk, my old friend. Do you know the* Klingon *proverb that tells us revenge is a dish that is best served cold? It is very cold... in SPACE!"

– Star Trek II: The Wrath Of Khan

Queen Of The Delta Quadrant

Although the *Star Trek* Universe has never been short of memorable villains, *Star Trek: Voyager*'s recurring foe Seska is truly one of a kind. Originally introduced as a *Bajoran* member of the *U.S.S. Voyager*'s Maquis crew, *Seska* was exposed as a surgically-altered *Cardassian* spy in the middle of the show's first season and subsequently fled the ship to join forces with the evil Kazon-Nistrim. However, while Seska serves as Janeway's arch-nemesis, the Kazon queen's chief goal is to return home safely to the Alpha Quadrant.

"She's not altogether bad," explains Seska's real-life alter-ego, Martha Hackett. "She just wants to get the *U.S.S. Voyager* home and won't let a point of principle [Starfleet's guiding canon, The Prime Directive] stand in her way. "Seska has a genuine affection for particular people on the ship," she continues. "She really does care for *Chakotay* and *Torres*. I also do think that she feels misunderstood because, after all, she *is* a Cardassian – and with Cardassians you're never sure of what they're going to do next!"

Hackett is no stranger to the *Star Trek* Universe or, for that matter, its infamous make-up chair. Besides her role in *Star Trek: Voyager*, she has starred as a Romulan in the *Star Trek: Deep Space Nine* two-parter *The Search*, appeared as a Klingon in the CD-ROM game *Star Trek Klingon*, and even portrayed a doomed *Terrellian* in a scene cut from *Star Trek: The Next Generation*'s feature-length finale, *All Good Things*.

Hackett believes there is still plenty of room for further development for her character. "I think there's a lot of mileage to be had in her relationship with Chakotay," she says. "I also think there's room for her to come back in a friendly way. I don't think she gives a hoot about the Kazon and hopefully they'll come up with a way for her to come back and still be a bit cagey.

"I really like the way they have Garak on *ST:DS9*," she continues. "I mean, he's there on the station but you're never completely sure about him. I don't think Seska could ever be that trusted if she returned to the *U.S.S. Voyager*, but she could be valuable to its crew."

Star Trek: Voyager's cliff-hanging second season finale, *Basics, Part I*, ends in style with Seska and the Kazon in control of the wayward starship. Although the prospect of Seska staying in the Captain's chair looks bleak, Hackett couldn't be happier to be a part of the *Star Trek* franchise.

"It's been great fun and a great experience," she states. "The *Star Trek* series aren't just ordinary shows – they're part of television history. They mean something special to a lot of people; they really do give viewers a lot to think about. When I go into the *Star Trek* chat areas on the Internet, I realise that people watch the show really carefully, and have a lot of fun with it.

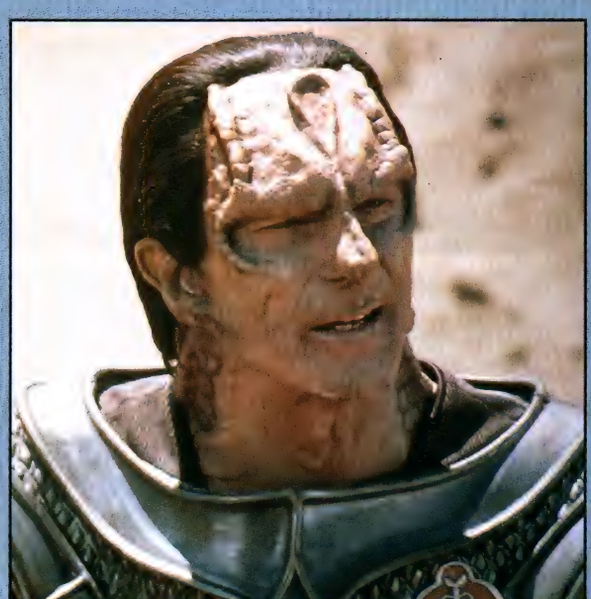
"So for me, it's great to be a part of *Star Trek: Voyager*," she concludes. "*Star Trek* is a true phenomenon and I've always had a great time with the crew and cast while making *Star Trek: Voyager* – and you can't really ask for any more than that!" ■

Dave Bassom

Right: *The insidious, yet quite charming, Cardassian Gul Dukat*

Nagilum: "To understand death, I must amass information on every aspect of it. The experiments shouldn't take more than a third of your crew, maybe half."

– Where Silence Has Lease



sonified by such sneaky characters as Marc Alaimo's *Gul Dukat*, *Star Trek: Deep Space Nine* has recently had to face the combined threat of the shape-shifting Changelings, and their genetically-engineered reptilian henchmen, the *Jem'Hadar*. These creatures have so far proved unmoved by diplomacy; it would seem that having a Changeling as part of the space station team in the friendly form of *Constable Odo* may prove to be their only hope for salvation.

The crew of the *U.S.S. Voyager* have had problems with two recurring nemeses; the *Phage*, a decaying alien race

who require the crew's organs for spare parts (particularly *Neelix*'s lungs) – and the *Kazon*, a violent warrior people of many tribes. It seems, however, that even worse foes are in the offing as the mis-placed starship heads back to the Alpha Quadrant...

The forthcoming *Star Trek* movie promises a reunion with that major foe who at one time looked certain to take over Earth itself and assimilate us all, the Borg. Despite recent efforts to reform even their character, a rematch is a delicious prospect, proving yet again that a series like *Star Trek* would get nowhere without a big dose of gloating (or in the case of the Borg, merely efficient) villainy! ■

Left: *Proof that the National Health Service could be worse – the disease-ridden, organ-stealing Vidiians in* **Phage**

A Q For All Seasons

In the forthcoming interactive adventure *STAR TREK Borg: Experience The Collective* John De Lancie reprises his role as the devious and devilish Q, the omnipotent nemesis of three Starfleet captains. Dressed in a colourful Hawaiian shirt in preparation for an upcoming shot, he reveals, "Q's there flipping things around and being naughty and silly and in your face," he jokes, "all the characteristics that have made him as loveable as he is."

De Lancie's job is to guide the player through the adventure. "It's counter-intuitive because it's straight into the lens, mostly. I'm talking to the star of the piece, the player, so I'm looking into the lens all the time.

"Our job is usually telling stories," he says of his work. "In this case, there's a story, but that's not what's really driving the piece. What's driving the piece are the decision points, so after a while I lose track of what's going on! Thank God we have such a good director! I've played Q nine times, so I wanted to be able to bring a different facet to it each time."

The second season of *Star Trek: Voyager* introduced the newest Starfleet crew and its captain to the powerful mischief-maker. The episode *Death Wish*, De Lancie says, allowed him to play Q a little straighter than he ever had in the past. "Actors make choices. You make a choice about how you want to drive a scene. Sometimes there has been a script that wasn't strong enough, and some of the tricks, some of the humour, would just be thrown in, but with *Death Wish*, I didn't need to do that type of stuff. That kind of 'in-your-face' quality was overshadowed by how well the script was written and what the story was about. So I thought maybe it was time to play this one much more introspectively."

De Lancie recently started the company *Alien Voices* with Leonard Nimoy, to produce radio shows like last year's production of *War of the Worlds*. He says they have plans for a number of future productions. De Lancie is a big supporter of the medium of radio and quick to dispute the claim that it's a lost art. "I think we are getting to the point where we are over-stimulated, so radio's beginning to find its place again. Radio has the potential of doing something that most other shows don't have, and it hearkens back to the period which we all kind of pine for. It is the essence of storytelling."

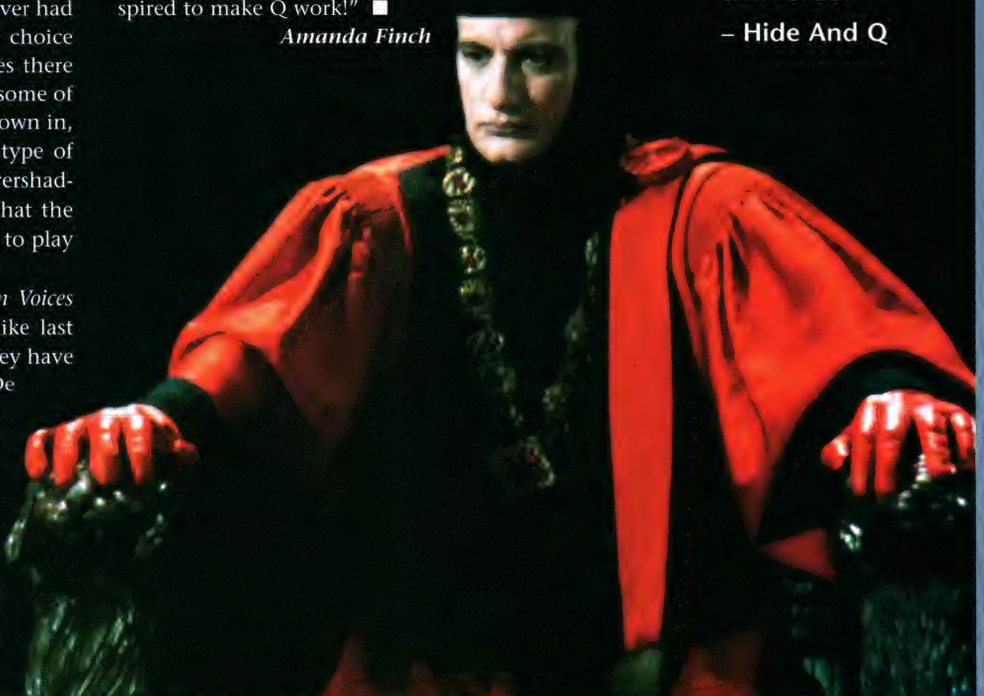
What some would consider the mania of *Star Trek* doesn't seem to bother De Lancie. He recalls, "[Gene Roddenberry] came to me and said, 'Oh, John, we really like what you're doing, and I think we're going to be using you quite a bit,' and I said, 'Oh, great.' A few days later he came back to me and said, 'Oh, John, you have no idea what you've gotten yourself into.' And I said, 'What do you mean?' and he said, 'Oh, you'll see. You'll see.' But the fans are always terrific. And the alternative to being known and popular is not so hot: being not-known and not-popular," he laughs. "So I don't have any problems with it.

"Out of those nine episodes, there are very few times where I go, 'I did a pretty good job there.' But there are a lot of other times where I go, 'Well, a lot of other actors could have done a good job there.' "I think it's fun watching an unpredictable character. It's fun making fun of what's going on. It's fun being campy. It's fun being humorous when everybody else is crying, and it's fun crying when everybody else is trying to have a party. It's fun being flamboyant in that respect. But I think that a lot of things conspired to make Q work!" ■

Amanda Finch

Q: "Will you stop interrupting me? I mean, this is hardly a time to be teaching you the true nature of the universe."

– Hide And Q



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"My son, the writer, thinks I ought to say something profound on this occasion."

– The Adversary

CAPTAIN BENJAMIN SISKO

Brooks

"This is certainly the warmest reception I have ever had, and I thank you for it," announces the dot on the stage as an 11,000 strong audience erupts into thunderous applause at his appearance. This is Avery Brooks, the man who plays Captain Sisko on *Star Trek: Deep Space Nine*, and he seems more than a little in awe of the huge audience he faces in London's Royal Albert Hall. His responses are fiercely passionate; here is a man with a deep love for his art, in the work he does, and boy does it *show*.

"I stopped doing speeches when I was 12 years old," he says. "I have spoken in many places, but I will never make a speech... I'm really a very quiet person unless I'm compelled to speak. If it wasn't for this, you'd probably never hear me talk at all. I'm really a very private person."

Indeed, that quest for privacy extends to his respect for the lives of his fellow actors. "The personal lives of the people I work with our nobody's business but their own," says Brooks. We spend on average 14 hours of every day together... there's no reason to say that because we spend so much time together we have broken all the barriers.

"When I leave [the lot] and people say 'Where are you going?', I say 'away'... It's very critical to me that there is that respect for the personal life. If somebody wants to share that information with you then they will. But you won't get it from me. I'll never tell anything. I'll make it up! I should've worked for the CIA."

Actor, teacher, PhD graduate, Brooks, who also projects a genuine modesty about his many achievements (he's been a professor of Drama at Rutgers since 1972), has a lot of thoughts on his most famous role and *Star Trek* in general. In particular, he thinks it very important that it gives us all hope in the future, that "we'll all be alive in 300 – 400 years time.

"It is my children that compels me to do episodic television, to set some kind of path. More than that, it's about expression... trying to make some small [difference] to the life of the people on this planet. The wonder of science fiction is it allows us to think about a thing and meditate out loud about the world.

"What do we want to leave for future generations? Well, I don't want to look my children in the eye and say there is no future."

Brooks is very happy with the development of Sisko. Working on a single character over a period of time is something he finds fascinating, if a little arduous. "*Star Trek: Deep Space Nine* takes 10 months to shoot with a nine week 'hiatus' between seasons. I'm still waiting for the glamour of show business to show up!"

For Brooks, Sisko's most defining moment came in the series pilot, *Emissary*. "I was moved by the beauty and complexity of the story." He was also "particularly proud to be involved in *Rejoined*," a story in which former Trill lovers now find both their hosts are female and cultural taboos prevent rekindling the relationship. Brooks has his own views on cultural bigotry, keenly aware of his origins as an African American. "This doesn't come off," he says, rubbing the back of his hand. "Everything I do is informed by who I am." That said, he doesn't let such matters rule his life, even if they affect how he works. "Racism is not a preoccupation, it is just something I must, in my lifetime, deal with."

How much is Sisko like himself? Pausing for a moment, Brooks tells his audience he has no doubt there's plenty of him in such a well-developed character. "The evolution of the character has to do with the time we've spent together. We don't know how bad Sisko can get, because the series isn't over... There's a fire to the character, it's not anger – or temper – it's *fire*."

How much freedom has he had directing episodes of the show such as *Fascination* and *Improbable Cause*? "Aside from the obvious *Star Trek* parameters, I push the envelope," answers Brooks. "I'm interested in people – why, what they do. If [the producers] don't like it, they can always cut it! Directing for me is as much about seeing as anything. It's the only place in the world where, just for a few seconds, I'm in charge. And I love it, because I can tell everybody what to do, and they have to do it!"

Looking back on his acting career, Brooks has his eye set on different areas of Human enterprise. He's looked at doing a PhD in some other area entirely, away from his thespian path. "I want to know how everything works," he says. "I'm curious about the world. The greatest teachers for me have been my children."

As the crowd revels in his performance, Brooks almost sheepishly admits that he rarely goes to conventions. He's not keen on the exposure. "I did attend the Screen Actors Guild Awards," he notes, grinning. "100 actors in one room. I've never seen a room where so many people thought *everybody* was looking at them."

Indeed, in the face of such adulation, Brooks retreats into that private individual. In order to remind himself he's only Human, Brooks "looks at his face once in the morning, once in the evening. My ego isn't large, it's just troublesome sometimes. I'm just Avery, not a star. The US and THEM attitudes of stardom were created some time ago – Hollywood doesn't have to reflect the way the world really works!"

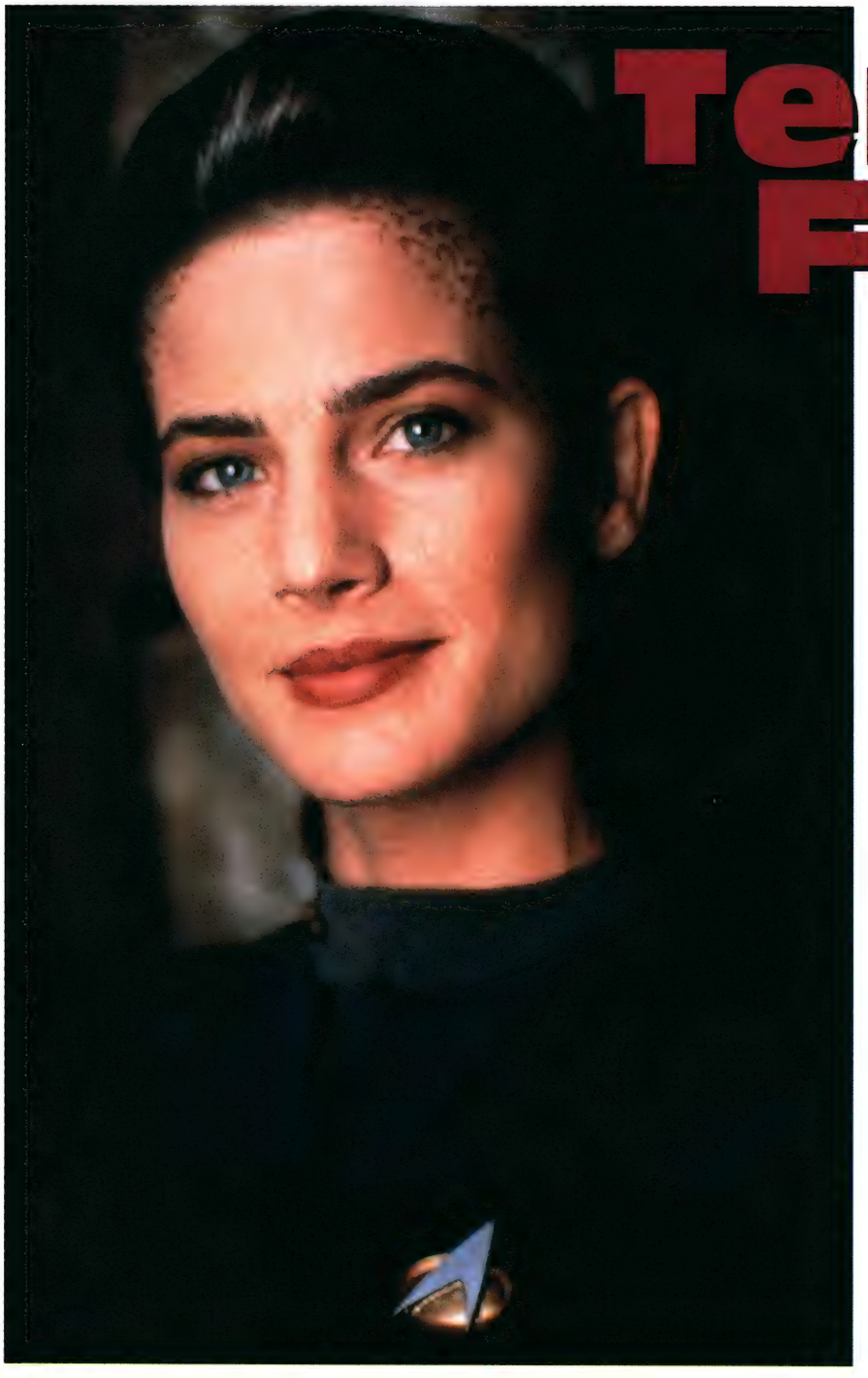
Finally, given the fact that *Picard* and Sisko were or have gone bald, does he think *Janeway* (Kate Mulgrew) should be worried?

"When you become a captain you can do whatever you want!" he laughs. "What does it take to be a good captain? A strong voice." ■

***This feature is based on Avery Brooks' appearance over two days at Generations II, organised by* Stargazer Productions**

"When I saw my first child being born, I knew I was part of the most profound moment that would ever happen to me."

"My first role models were the people in my family... so this is as much my father as anyone."



Terry Farrell

"You never thought I was good enough to be a host..."

– Facets

"If *Star Trek* could be gritty," says Terry Farrell, "I would have to say that *Star Trek: Deep Space Nine* is the grittiest." Terry, who plays *Trill* host Lieutenant Jadzia Dax, says she prefers *ST:DS9*'s darker nature, even if you're just talking about the quality of the lighting. "I like Gothic things, so I like *Cardassian* architecture! As for the human conflict, it's not an element of *Star Trek* that just got found on our show, but I think we explore a little more of the idea of people not getting along with each other.

"Doing the show has taught me a lot about grounding myself. Being in the same situation, day in, day out for the last four years, with basically the same people, has taught me to forgive myself the days I'm not completely on. To build the camaraderie with people was a *really* important experience for me to have, because in every job I had before this the longest time I would work with people was six months. As an actor, the opportunity to work in a series is an extraordinary one, and I thank God for it."

As *ST:DS9* enters its fifth season, Farrell has mixed views of her role as host for another creature, the Trill symbiont. "It's a character I know better than any other character I've ever played. I always look for something new; 'What can I do different this year that I didn't do last year? How can I grow as an actress? How can I get better as an actress playing the same character over and over again?'"

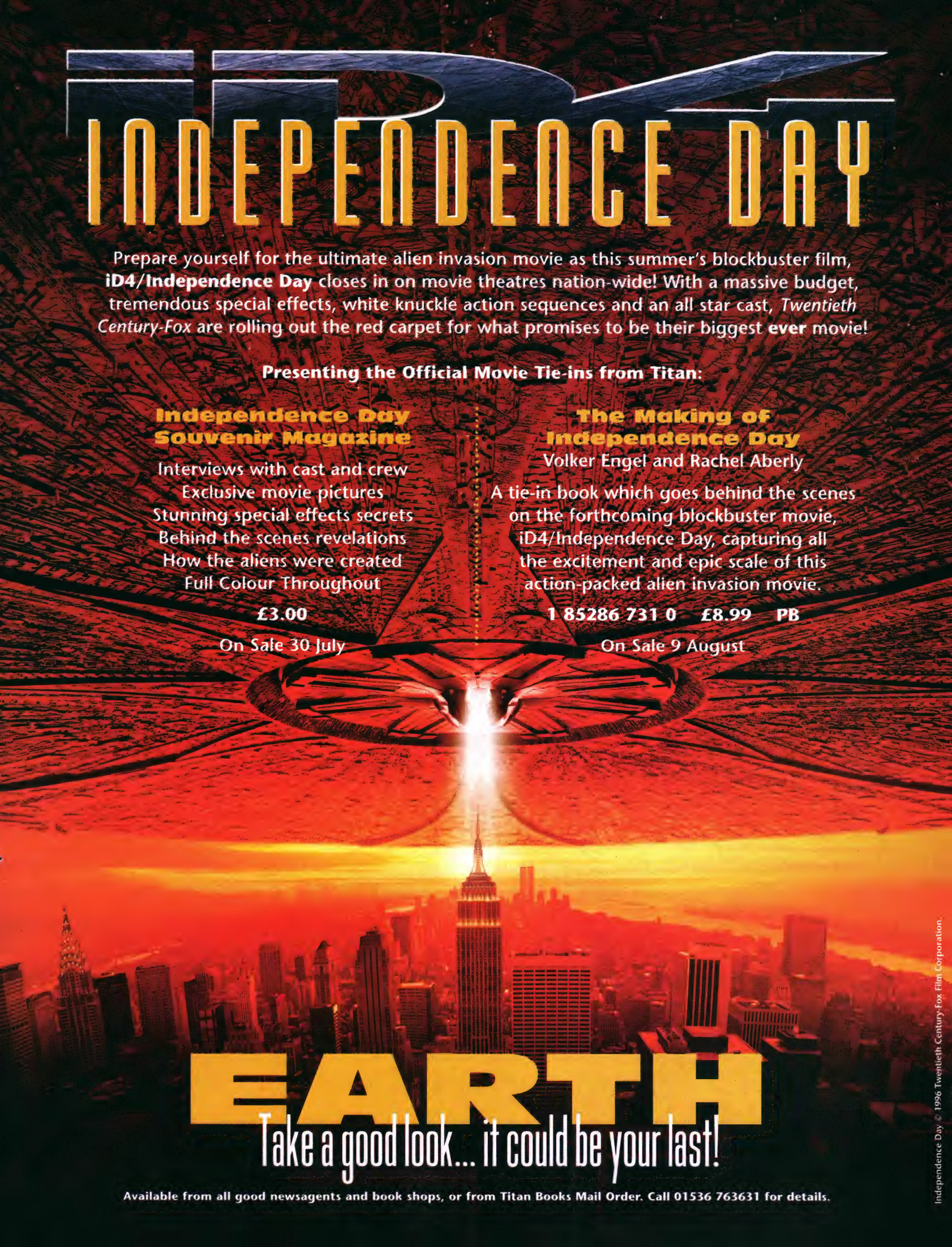
Despite having taken the character to some very interesting places, Terry feels there is still quite a lot she has yet to see done with Dax. "To me, *Rejoined* was the first time you ever saw me have an opinion about something that was actually happening to my character emotionally, rather than me having an opinion about something happening to somebody else. It would be nice to have more episodes like that, and I have to deal with it. Also, they made such a big deal about my relationship with *Sisko* in the first season, and then it dissipated after that. I don't really understand that. To me, that's a relationship that unfortunately got put on a C storyline. They made Sisko and *Major Kira* best buddies and I thought, 'Wow, what happened to the whole thing with *Curzon* [the Trill's former host]?' In the last season, Sisko was there more for me than I was there for him, and I think that's unfortunate since in the [Trill's] last lifetime I was supposed to be his mentor.

"When I first did *Star Trek*," comments Farrell, "I was going from a totally wrong approach. Acting class does *not* prepare you for film. It's one thing to do method in your trailer, it's another to actually have time to do it on the set, when you're shooting nine pages in a day. There, instead of using substitutions, it's the people and you know them so well, you don't need to pretend they're your sister or your brother, whatever. If I'm concerned about Kira's life, I'm concerned about Nana [Visitor], because we've known each other for four years.

"If we were walking down the street together and anybody ever tried to hurt her, I'd kick right into protecting her, I wouldn't be able to help it, because you build this camaraderie working on a set with somebody for so long that if anybody ever tries to hurt them, you can't help but protect them. As actors you've been there emotionally for each other." ■

Lou Anders

LIEUTENANT JADZIA DAX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Nana Visitor

"If your lies are going to be this transparent, this is going to be a very short interrogation."

– Duet

Even after four years, life on *Star Trek: Deep Space Nine* remains fun and uniquely challenging for Nana Visitor. She loves her character, she loves the show itself and, as everyone in the universe knows by now, Visitor is deeply *in* love with co-star Alexander Siddig, with whom she's been romantically involved for more than a year.

But, for the sake of this particular conversation, the show is the thing. "It really continues to impress me. What really pleases me is our producers' commitment to maintain the quality and even improve the show," she notes. "We're in the top 10 of syndicated shows. We've got our audience. In some ways, our producers could stop tinkering with the show. Thank God they don't do that. Thank God that they have the creative wherewithal to keep going with it. And, also, there's the *Star Trek* franchise to protect. All of that ensures that the show is not creatively abandoned. In fact, I feel like we're really hitting our stride right now."

Over the years, Visitor's *Star Trek: Deep Space Nine* alter ego, Major Kira, has gotten involved in a couple of romances (*Life Support, Crossfire*), left the adoring *Odo* pining mournfully for her (*Heart of Stone*), battled personal demons, become a *Cardassian* (*Second Skin*), grown closer to her fellow officers on the space station, been Kira's evil doppleganger (*Crossover, Through the Looking Glass*), transformed into a James Bond-like femme fatale in *Bashir's* elaborate holodeck fantasy (*Our Man Bashir*), lost a bit of her rebel anger, and, in *Return to Grace*, even gone so far as help her greatest enemy, the Cardassian *Gul Dukat*, in his greatest time of need.

"There has to be some kind of evolution there. I have to admit that I was a little bit resistant to it, as were some of the people who watch the show and like the character. She's become a little bit more secure in her surroundings, in her situation, so the chip on her shoulder has dropped. She has opened up and you can see her multi-facetedness, even in a conversation in Ops.

"Kira doesn't have to be holding a baby for you to see that she has a tender side," says Visitor, whose own real-life pregnancy will be written into the action of *ST:DS9*'s fifth season. "She now feels more free to show that side of herself, even in a working situation. You know, if a character doesn't grow, it dies. So, while I've sometimes been thrown for a loop by it all, I'm very, very pleased by what's happening with Kira."

Visitor and Siddig spent the hiatus between *ST:DS9*'s fourth and fifth seasons on vacation in Europe and preparing for the arrival of their first child together (Visitor has a son, Buster, from a previous relationship). While Visitor knows that there surely will be life beyond Kira, beyond *ST:DS9*, she's perfectly content to play for a while longer in the 24th Century. "*Star Trek* is already a huge part of my life and it always will be," she enthuses. "It has already made a huge impact on me, personally. Every role changes you. It brings out something different in you. You realise, 'I *can* be a little more assertive than I thought I could be,' or 'I can use this strength, this sense of humour.' Every role I've ever done, there has always been a little ghost of it that stayed with me, and I *know* Kira will too." ■

Ian Spelling

MAJOR KIRA NERYS

Alexander Siddig

Alexander Siddig has gone to the dogs.

The man once known as Siddig El Fadil decided after his third season as Dr Julian Bashir on *Deep Space Nine* to change his name. He contemplated several monikers before settling on Alexander. Funny thing, but Alex just happens to be the actor's dog's name. "Where did you get that?" wonders Siddig, whom friends still call Sid. "Alex *is* my dog's name, but I didn't realise until after I made the change that I had a dog named Alex. I never equated the two being so similar. I just ended up with Alexander for some bizarre reason. Truly, it's just a coincidence!"

Whatever the case, Alexander Siddig is about to begin season five of *Star Trek: Deep Space Nine*. It's been a life-changing job. He made the move from London to Los Angeles for the gig. He's become romantically involved with co-star Nana Visitor, and the couple are due to have a baby later this year. And he's developed his acting and action chops over the years. "It's been a remarkable experience, in every way," Siddig enthuses. "I've learned so much about life and about acting from doing it."

When *ST:DS9* began, Dr Bashir was a bit of an immature, impulsive pest who had the hots for Dax (Terry Farrell) and was in dire need of *Sisko*'s (Avery Brooks) oft-delivered fatherly advice. Nowadays, Bashir is not only a competent doctor and a decent person, but a respected crew member. "Those people who thought he was just a whining idiot, a naive, quick-to-do-things eager-beaver, were right initially," he notes. "But I always said, `Watch this space. Signs of development are beginning to show.' And they have."

Mostly, the developments have focused on Bashir's talents as a doctor and his friendships with *Miles O'Brien* (Colm Meaney) and the mysterious *Cardassian, Garak* (Andrew Robinson). Siddig credits the *ST:DS9* writers for exploring those relationships and deepening Bashir in the process, and he praises Meaney and Robinson for helping make him a better actor.

"They're both veterans who have been around a long time. They've worked on the front, as it were, most of their lives," Siddig says. "They've been very open and available and worked very closely with me. What's interesting is they're both friends of mine now. So, Bashir's relationships with O'Brien and Garak mirror real life in a way."

On the action end of things, no *ST:DS9* episode gave Siddig more to chew on than *Our Man Bashir*, which was, of course, the show's James Bond spoof. As Bashir, Julian Bashir, battled assorted baddies, Siddig got to romp. "For me as an actor that was a wonderful show. No one's ever going to call on me to be an action hero in anything else, probably, so that was my big opportunity, and I tried to take advantage of it," he recalls. "I was leaping off things and fighting and hitting people. It was all great fun from beginning to end. And I had to do it with my tongue firmly in cheek the whole time, which made it even more fun."

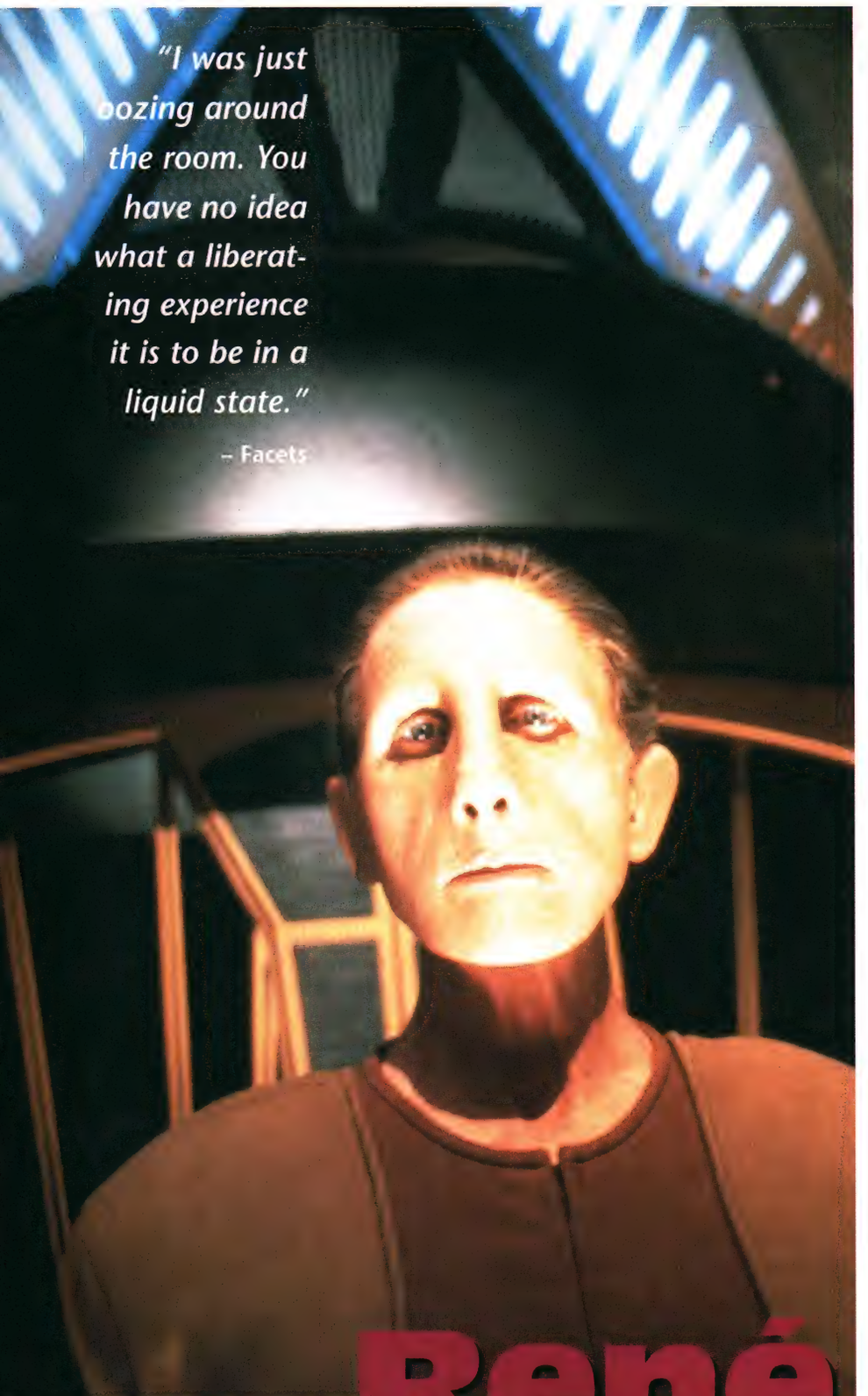
Less fun, explains the actor, is seeing himself on the plethora of *ST:DS9* merchandise available to fans. "All the stuff with my face on it is particularly tacky. I don't like any of it," he says, laughing. "I haven't got a mug. I think my character isn't quite 'muggable' as far as that goes. However, there is a doll in the make-up trailer of Nana as Major Kira, and she's painted on it. It looks wonderful!

"*That* is my favourite piece of *Star Trek* merchandising!" ■

Ian Spelling

"I've prescribed rest because it's hard for a doctor to go wrong with that."

– The Alternate



René Auberjonois

Years before he was on *Star Trek: Deep Space Nine*, René Auberjonois always knew that *Star Trek* was something worth being involved with. "Being a lawyer or a doctor on television is not that interesting to me. Every time I would see *Star Trek*, from the original series through the films to *Star Trek: The Next Generation*, I always envied the actors who were doing it, especially since my roots are in the theatre. I'm really more interested in creating characters that are larger than life; it's not as interesting to me to be real. *Star Trek* seemed to be the only venue for taking the kinds of things that I'm able to do in the theatre and doing them in a popular medium."

After four years shape-shifting on *ST:DS9*, Auberjonois appreciates the range of individuals that make up *Star Trek*'s audience. Far beyond the stereotypical "image of *Star Trek* fans as a bunch of geeks running around with rubber on top of their heads and going to conventions," he appreciates that "the broad base of its appeal really does go from professors at MIT, to little kids, to Stephen Hawking, Hells Angels, computer people and house painters."

In the past, Auberjonois has referred to *ST:DS9* as the 'middle child', voicing his awareness that the series may not be everyone's cup of tea. However, now that its fourth season is receiving positive acclaim, it's doubtful he is surprised.

"My dad sent me a piece about *ST:DS9* showing on the BBC," he says thoughtfully. "The writer quoted a friend who was a Trekker. The quote was, 'Well, it's not the real thing but it will do. It's like methadone, that drug that they give to heroin addicts. It'll get us through until we can get the real thing.' I understood that. What I thought was funny is this person saying, 'It's not the real thing.' Talk to this guy in six months. It isn't *ST:TNG*, but if he watches it on a regular basis, he will be just as hooked as if it were the real thing because it will be the real thing. That's the nature of *Star Trek*. If you commit to it and you watch it on a regular basis, you'll get hooked. I'm a pusher and I know my product is good. It'll hook you."

Auberjonois feels that *Star Trek* "speaks on a very primal level. A lot of times we don't admit to what we really want. We're really children and we want to be told a story. *Star Trek*, because it is not a doctor show or a police show that is rooted in reality, doesn't present a world that we can step outside our door and see on a daily basis. I've never thought of *Star Trek* as science fiction. I've always thought of it more as fantasy and mythology, telling fairy tales that we've known all our lives. You can take any primal mythical story and put it into the context of the crew of *Star Trek*, and it will work. It will have a new twist, but it will be a story that the audience can snuggle with under the covers and listen to before they go to sleep."

Star Trek affords Auberjonois a broader range of possibility than any other television series. But if, like his shape-shifting alter ego, he really could transform into anything at all, what would he turn into? "Major Kira," he says with a laugh! ■

Lou Anders

Colm Meaney

Raised in Dublin, Colm Meaney always wanted to be an actor, but had to work on a fishing boat to pay the bills. Finally, he auditioned successfully for the National Irish Theatre drama school. Meaney is a highly versatile theatre actor, having appeared in plays in Dublin, London, Los Angeles and New York. Following his unnamed appearances in the *Star Trek: The Next Generation* first season episodes *Encounter at Farpoint* and *The Naked Now*, he spent a year on Broadway with Derek Jacobi in *Breaking The Code*.

Having moved to the United States in 1978, Meaney found his rugged looks and Irish accent at first pigeonholed him in producers minds as a 'heavy' and he spent the next four years travelling back and forth between London and New York before deciding on a permanent move to the US in 1982.

Most of Meaney's work came in off-Broadway shows and regional theatre before he relocated to Los Angeles in the mid-Eighties and found himself cast in much more film and television work. When Meaney became a semi regular as Transporter Chief Miles O'Brien, the producers of *Star Trek: The Next Generation* went out of their way to accommodate his extended absences as interesting film work came his way. He appeared in John Huston's last film, *The Dead*, in 1987, cameoed as a policeman in *Dick Tracy* and featured as a 747 pilot in *Die Hard 2*. Along the way, he portrayed a particularly vicious terrorist and was killed in *Under Siege*.

However, he has never forgotten his roots in Ireland and took major roles in Alan Parker's Dublin-based *The Commitments*, completing the film adaptation of Roddy Doyle's trilogy with *The Snapper* and *The Van*.

Of late, of course, *Star Trek* fans have been enjoying O'Brien's fascinating development on *Star Trek: Deep Space Nine*, particularly in episodes such as *Captive Pursuit*, *Whispers*, *Visionary* (in which he witnesses his own death) and, most recently, *Hard Time*, in which O'Brien is forced to endure a personalised prison stay of years in just a few hours - not unlike Picard's history trip *ST:TNG's The Inner Light*. Such shows rise above television's usual norms, 'pushing the envelope' in terms of what you might normally expect form an SF show, and it's this sort of part Meaney clearly enjoys. *"Captive Pursuit* was my favourite episode from the first season," Meaney says. "Scott Macdonald, who plays *Tosk* (an alien being pursued in a grand manhunt) was tremendous.... We had a lot of fun doing it. We were on the edge there. It was a classic *Star Trek* story."

Recently reminded that, with his four years aboard *DS9*, Meaney has completed nearly 10 years in *Star Trek*, the actor was amazed: "God, I hadn't thought about that! Is it that long?" he told US magazine *Starlog*.

"It took a while for O'Brien to evolve into O'Brien. In the pilot, *Emissary*, I was just there, not really established as a character, and that went on for a bit. Anyway, it has been a good seven or eight years I've been at this."

Amen to that. ■

Rod Summers

CHIEF MILES EDWARD O'BRIAN

"...a thousand Irish warriors against a ravenous horde of Vikings. It's like the Battle of Britain, only with swords."

-The Bar Association

Armin Shimerman

Q U A R K

Star Trek: Deep Space Nine has a reputation of being the problem child of *Star Trek*. Although it does well in the ratings, it has never quite achieved the expected degree of success of *Star Trek: The Next Generation*, and yet, its fourth season has managed to deliver some of the finest episodes that *Star Trek* has ever produced. "This season has been wonderful," says Armin Shimerman. "Since the beginning of the third season, I do think the show has advanced by leaps and bounds. It's getting grittier and the relationships are getting deeper and deeper." Shimerman attributes this to the quality of the writing, top-notch now that the writing staff has had the time to find their voices. "The rest of us are following in their footsteps."

The only *Star Trek* series aboard a space station, *ST:DS9* has quite a few other aspects that set it apart from the rest of Roddenberry's Galaxy. "I have to say that what we have done is we have provided heroes that aren't all perfect. The leads in the other three shows tend to be *Star Trek* perfect." Pausing, Shimerman adds the warning, "This is coming from a *Ferengi*, so take this with a pinch of salt! All the characters for the most part in those shows rarely had any psychological problems, any second thoughts or questions about why they were in Starfleet. What *ST:DS9* has done is provide us with characters who all have Human foibles that make them richer characters. We've brought foibles to the *Star Trek* mythology. Each of our characters is not perfect. Each of our characters is not quite sure what it is that they're doing and how they're going to cope with the problems that are coming their way. I think the characters on the other shows tend to think that they know how to solve every problem. Although they have difficulty during the hour, when they start a problem, they think there's a way to solve it. We're not always sure we can solve the problem."

Looking back at this past year, Shimerman chooses a surprising moment to claim as his favourite performance. "My favourite moment from my own acting is a scene from *The Bar Association*. It's in the Infirmary, where Rom and Quark come to an agreement about the strike in the bar. There's nothing extraordinary about the writing; it was just everything that I want to do as an actor. In that particular scene I just felt I hit one hundred per cent 'in the zone', so I'm very proud of that work."

Shimerman hopes that he will continue playing the character of Quark on television for a very long time. "If my face lasts that long," he says, only half jokingly, in reference to the ordeals put upon him by the make-up.

Armin Shimerman has an insightful take on the place of *Star Trek* in today's culture. "What is *Star Trek*?" he says, "It's a metaphor for the Human existence. It's also the greatest story ever told. We've been going on for 30 years. We are very much like the bards who had people circle around a fire and tell stories. That's what we've been doing. People huddle around their television fire, and we tell the story." ■

Lou Anders

Max Grodenchik

When *Star Trek: Deep Space Nine's* producers were casting the part of *Quark*, they narrowed it down to Armin Shimerman and Max Grodenchik, the two actors who had the greatest degree of prior experience playing *Ferengi*. Max Grodenchik had appeared twice on *Star Trek: The Next Generation*, where he played the greedy aliens in *Captain's Holiday* and *The Perfect Mate*. Eventually, they settled on Armin as *Quark*, the part Max was hoping for.

Grodenchik says he'd be lying if he said he wasn't disappointed then. However, soon after the part of Quark was filled, he *was* cast as Rom. As Quark's bumbling sibling, Grodenchik has made Rom a character worth noting in his own right. "I work a lot with Max, and every chance to work with him is terrific," says Armin Shimerman of his Ferengi sibling. Once upon a time, Rom was a bad stereotype, a snivelling and inferior replica of his somewhat more cunning Ferengi brother Quark. It was only when Rom finally earned his brother's grudging respect by trying to push him out of an airlock that we began to get an inkling that things were beginning to change.

While the character was good for comic relief, Rom has come a long way from the greedy minor character that opposed his son's attendance at *Keiko's* school. Over time, for example, the *ST:DS9* writers began to deepen the relationship between Rom and his son *Nog*, allowing Rom pride in his son's achievements (a long way from his disapproving of Nog's attending 'Human' school), and even had him stand up to Quark on several occasions. It seemed that while Rom couldn't stand up for his own rights, he found it easier to defend his son's. This came to a head when Rom supported Nog's wish to enlist in Starfleet, a decision that put him in direct conflict with Quark.

Over the course of the third season, we learned that Rom, despite being only a poor Ferengi, was an excellent engineer. This hitherto unexplored side of his character was allowed to grow and develop. But Rom's finest moment came in the recent fourth season episode, *The Bar Association*. Encouraged by *Chief Miles O'Brien*, Rom leads the employees of Quark's bar on a strike, going so far as to form a union, an unthinkable organisation according to Ferengi custom.

Although *The Bar Association* has the expected elements of comedy, it was a Ferengi first in that it truly attempted to deal seriously with the relationship between the two brothers. The culmination of that episode saw Rom resign from Quark's Bar, to take up a new post on the *Bajoran* technical staff at the station - Diagnostic and Repair Technical, Junior Grade, Night Shift.

Grodenchik was seen last year out of make-up as a Mission Controller in the feature film *Apollo 13*. He wasn't afraid to use a little Ferengi-style wheeling and dealing to get the part. "I went in to read for [director] Ron Howard," recalls Grodenchik, "and it turned out this guy I read with had something on his résumé from *ST:DS9*. Ron started talking to him about it, because he and his kids watch and enjoy the show. Ron says, 'Were you in some make-up?' The guy says, 'Yeah, I was in some make-up.' Ron says, 'Boy, that's really cool,' and then he turns to me. I didn't know if I should brag or not, but I did. I wanted the job! I said, 'You want to know about make-up. I'm Rom.' Everybody flipped out, and he gave me the job."

As *ST:DS9* enters it's fifth season, Grodenchik has turned Rom into a character of great emotional depth, whose motivations are often poignant. He's also a very funny guy. Where Rom's particular journey will take him next is anybody's guess. But one thing is sure, it's a journey worth following. ■

Lou Anders

"I've always been smart, brother, I've just lacked self-confidence."

– Little Green Men

Cirroc Lofton

"Everywhere I look, it's like I see part of him. If I leave, I won't have anything left..."

– The Visitor

Jake started out labelled as a space brat," says Cirroc Lofton. "People were afraid that he'd be too much like Wil Wheaton's character, finding the solution to every problem that comes aboard the station." Instead, Jake Sisko managed to slip out from under the space brat label, emerging instead as an extremely realistic and respectable portrayal of teenhood. While Cirroc's talent undoubtedly plays a major role in Jake's charm, he thinks there are fundamental differences built into his character that distinguish him from Wesley Crusher.

"What Jake's character is mostly about is being a kid and growing up," says Lofton. "He faces problems that most teenagers face: women and dating, friends, and father-son relationships. He's not about finding the answer to whatever's going on, saving the ship or saving someone's life. They don't build his character around being the problem solver or the man who knows the solutions."

Jake Sisko is, quite simply, a real person. "I like to think of Jake as just being a young kid growing up, dealing with life as any normal teenager would deal with life, except he's in space in the future. I don't want him to be some kind of superhero. He's still dealing with school and what he's going to do with life. He's in limbo, just like any other teenager would be in limbo, just like I'm in limbo right now. I don't know what I want to study and what I want to do; but I have a pretty good idea, and I think that Jake does too. He knows that he wants to be a writer. He's just waiting for that day when he can say, 'Bam. It all hit me. This is what I want to do. A, B, & C.'"

Now that the writers of *Star Trek: Deep Space Nine* have firmly established that Jake is a writer, Cirroc knows he'll be among the cast members of the series who never get to put on the coveted Starfleet uniform. "I'm actually comfortable with that," he says, "because I think it's unrealistic to say that everyone goes to Starfleet Academy. Nog just went to Starfleet. Is that the course that everyone takes? I'm *glad* that Jake is doing something different. This is a Human drama about Human events and emotions, and it should be about Human beings making choices. That's what Jake's done. I like to see Jake following his dreams and ambitions, because I think that is what life is about."

Regarding Jake's immediate future, Cirroc is full of excitement about *ST:DS9*'s next year. "We're looking forward to the next season as being one of Jake's big steps, *the* season for Jake essentially. He's going to be moving up and moving out into the real world, making the transition to manhood. What's going to happen is he is going to stay on the station, but he is going to move out of his dad's quarters, and get a place of his own. It's going to be Jake's pad, and he's probably going to get some chicks over there..."

Ultimately, Cirroc feels that *ST:DS9* is a show about people, that it deals with "people problems" in more depth than the other incarnations of *Star Trek*. If this is true, then a successful character like Jake Sisko, a 'real' teenager, is perfectly appropriate to this environment.

But what does Cirroc think that *ST:DS9* has brought to *Star Trek* that is unique? His answer comes fast and furious. "Me," he laughs. ■

Lou Anders

JAKE SISKO

Aron Eisenberg

CADET NOG

"For me, season four was a fabulous season, because I worked more than I normally work," says Aron Eisenberg, who plays *Star Trek: Deep Space Nine*'s junior *Ferengi*, Nog. "My character has grown considerably. That growth actually started back in *Heart of Stone*, where I tried to get Captain Sisko to approve me for Starfleet, but they really went with it in this last season."

Eisenberg says that when he first learned Nog was to go to Starfleet, he was nervous that his character was being written out. "Because it was near the end of the season, I thought they were just trying to move me out, get ready for some new things for the new season. I said it to somebody, and somehow it got up to Rick Berman. I went to his office, and he said, 'I want you to know that it doesn't mean you're off the show at all. If anything, it will bring you even more work. We love you. We love your work. We love your character, so don't even think about that.' After that I wasn't really worried about it."

In fact, since Nog left for Starfleet, Eisenberg has been called upon to play Nog more, not less than he has in past seasons. He's even made an appearance as a young *Kazon* on *Star Trek: Voyager*. Fellow Ferengi Max Grodenchik coached Eisenberg for that role. "He helped me work on that script a lot, but he said, "You did nothing that I told you to do." Max said that everything he said for me to do, I threw out the door, and I did something else. I disagree."

One thing Eisenberg is particularly happy about is the way that his character is now being used as part of the supporting cast in a storyline. "I always used to be a B story. Whenever I'd work, if I was working, the story was somehow about me. Now they've started to use me as supporting, as part of the group trying to solve the problem for somebody else. It makes me feel more part of the show than just using me as a B storyline."

Oddly enough, Eisenberg rarely gets to see the finished product, as he doesn't have access to cable television where he lives. He jokes, "I go to a convention, and I find out more about the show than I do when I work." One thing that he has learned from conventions is that fans seem to like the idea of Nog in Starfleet. "They like his quest. They like his fight for what he wants.

"I'd love to see how he deals with other people at Starfleet," says Eisenberg of future hopes for his character, "How he deals with the prejudice of being the only Ferengi, especially how he's starting to deal with the opposite sex. He's in a Human world, and he knows that his instincts aren't correct in this other world."

Oddly enough, Eisenberg isn't so sure he wants to ever play Captain Nog. "It's kind of boring being a captain," he says. "*Everyone* becomes a captain. I've already done that anyway [in *The Visitor*]. I was fortunate enough to already play a captain and a commander, but I'd love to see Nog be able to progress to a point where he can be a good character in the movies, if they ever decide to do movies." The bottom line for Eisenberg is that he is excited to go wherever the ride takes him. "As long as they keep using me, I'm happy. Wherever they go is fine. It's a book that I can't read until they send me the next page." ■

Lou Anders

"For a primitive female, she's pretty smart..."

— Little Green Men

Andrew Robinson

G A R A K

"The truth is usually just an excuse for a lack of imagination."

– Improbable Cause

Andy Robinson is quick to point out that Garak cannot be painted in black and white terms. Like a reflection of *Star Trek: Deep Space Nine* itself, Garak's tenor is more ambiguous. "I'm just not a traditional heavy. Garak isn't a heavy, he's a dark character – he has an unpredictable style. There are so many facets to Garak's personality that you really can't predict what part of his personality you're going to deal with."

When the *Cardassian* tailor was introduced in the first season, there certainly weren't firm plans to develop his many layers. "Originally, I was just hired to do one show, and they created Garak to get the character of *Doctor Bashir* more involved in the series. I think they had the idea that this could be a recurring character, but it all depended on what the chemistry was between myself and Sid. If the chemistry didn't work, believe me, I wouldn't have been back! If they bring a character like Garak on, they're bringing him on to serve one of the regulars. And if that chemistry does not exist between the regular character and the new character, they'll try something else."

Fortunately for Andy, and for *Star Trek* fandom, which almost immediately embraced the charismatic Cardassian, he and 'Sid' liked each other immensely from the very start. "We had a wonderful time. It was like we'd been acting together all our lives. We just found a style for the playing of the scenes, the playing of the relationship. Really, my favourite part of doing Garak are the scenes with Bashir."

The writers quickly found the tone for the relationship and began to explore it with some definitive episodes. Andy points out that instead of playing one relationship, *ST:DS9* has explored many sides of friendship through Garak and Bashir. "*Our Man Bashir* and *The Wire* show you two completely different takes on the relationship between the two: *The Wire*, which is showing Garak at his most vulnerable and, therefore, Bashir at his most compassionate. Then *Our Man Bashir* has the two of them in a kind of student/teacher relationship. Bashir's the one who has become attached to Garak out of his curiosity for spies, espionage and all that, yet here he is in a situation where he's playing a spy and ends up having to make the decision of whether or not to shoot Garak in order to save the others. I love that too. I thought that was a great choice."

Robinson freely admits the character's make-up is a major challenge. 18-hour days take their toll on anyone, but when a thick layer of latex is added to the experience, it can be nothing short of physically gruelling. But Robinson sees the mask he wears as a liberating tool in the process of acting, not a handicap. "When you put a mask on your face, it changes everything. Some people who don't have experience with masks become intimidated, they suddenly feel like they've been put in this deep well when they put one on. They don't know how to behave. They don't know what to do. They basically don't know how to refocus their energy.

"The people who are the least successful with the masks are people who don't find that power, who continue to act as if they are on a regular television show, doing their naturalistic thing. And it's not naturalism; it's a very stylistic way of working." ■

Amanda JaNan Finch

Mark Allen Shepherd

Mark Allen Shepherd is an artist.

The producers of *Star Trek: Deep Space Nine* have bought several of his works and featured them on the show. Shepherd's paintings and multimedia art have been prominently displayed in other films, television shows and commercials. But artistry, of course, goes far beyond a canvas. In Shepherd's case, he also happens to be an actor, one who has taken what was supposed to be a bit part as an *ST:DS9* extra and transformed it into steady work as one of the show's most offbeat and popular characters: Morn, the ubiquitous alien barfly at Quark's.

Four years have raced by like a shooting star, but Morn has yet to utter a word. Still, the character has been featured in articles in such respectable publications as *Time, Newsweek, TV Guide, The Los Angeles Times* and all of the major science fiction magazines. Heck, he's even been on the cover of *Mad Magazine* when they did an *ST:DS9* spoof!

Surprise, surprise, there's even a Mark Allen Shepherd fan club and the actor is a very popular guest at conventions. "It's all very strange," Shepherd says, laughing. "I remember when I was a kid growing up on Long Island, thinking about the Apollo missions, the Mercury missions. The science fiction shows and movies I watched were things like *Forbidden Planet* and *Buck Rogers*. It was exciting to even imagine myself being on a show like *ST:DS9*. And now I'm actually doing it! It's very inspirational and it's like every kid's dream come true."

Shepherd's saga of how he came to land the role of Morn, whose name is an anagram for Norm, the barfly from the American comedy series *Cheers*, is a rather familiar one. The actor was slated to be a day player, a one-time only extra, in the *Deep Space Nine* pilot, *Emissary*, but the producers so liked Morn's look and Shepherd's work that the actor kept being called back. References in various episodes have suggested that Morn speaks, and in one episode it was noted that he had asked *Dax* (Terry Farrell) out on a date. But Morn remains a mystery, a charming enigma.

"I've heard a lot of things about Morn from the writers, the producers and fans, but I don't think we'll ever know who or what he really is," Shepherd comments. "We only see fleeting images of him either listening to jokes, looking as if he's just told a joke or a story, or hearing other characters talk about him. Finding out too much, I think, would take away much of the character's appeal. So, while part of me would *love* some dialogue, it's probably better for the character and the show that I don't have any. Maybe in the very last episode I'll get a line. That would be interesting."

M O R N

When he's not on the *ST:DS9* set at *Paramount Pictures*, Shepherd can usually be found at his Los Angeles home creating new works of art, or on the road, auditioning for acting parts or serving as an extra in films and other television shows. He also composes music, plays several musical instruments and hopes to one day stage "multimedia shows that involve live performers, mixed media and technology in an interactive environment.

At his convention appearances, Shepherd always rattles off a David Letterman-like top 10 list of things Morn would say if he could be heard talking. Coming in at number one and, Shepherd earnestly swears, *always* getting a big laugh is: "Bill, please!"

An artist, indeed, and a funny one at that. ■

Ian Spelling

They Als

Famous for a Five Year Mission

Right: Star Trek*'s most famous guest star - Joan Collins as Edith Keeler in* The City on the Edge of Forever

Below (clockwise from top): *Lou Antonio and Frank Gorshin as Lokai and Bele in* Let That Be Your Last Battlefield*; Teri Garr as Robert Lincoln in* Assignment: Earth*; and Julie Newmar as Eleen in* Friday's Child

Star Trek has made big stars out of its regular cast, placed a number of quality actors in regular parts as they were on their way up (Colm Meaney, for instance), and attracted the occasional big name (such as Whoopi Goldberg). However, what of the actors who appeared in the series before they were famous, and then went on to much bigger things? There are a surprisingly large number of them...

In the original series, the most famous guest star to go on to world-wide success was **Joan Collins**, who played *Kirk*'s love-interest in Harlan Ellison's award-winning *The City On the Edge of Forever*. But she wasn't the only one. **Jill Ireland**, who became Charles Bronson's real-life wife after appearing beside him in such films as *Death Wish*, had a much earlier screen relationship with a bedazzled *Spock* in *This Side of Paradise*.

A pair of later-to-be-famous thespians turned up in the episode *Miri*. Both the titular **Kim Darby** (who was Oscar-nominated for her appearance beside John Wayne in *True Grit*), and **Michael J. Pollard**, who was outstanding in *Bonnie And Clyde*, found their *Star Trek* appearance to be a useful stepping stone. Richard Dreyfus' fellow believer in *Close Encounters of the Third Kind*, **Terri Garr**, appeared in *Assignment: Earth*.

The movies apart, a number of familiar television faces shared screen-time with the classic cast. At the same time as the original *Star Trek* was airing on NBC, *Batman* was camping it up on the rival ABC, and that show's original Riddler (**Frank Gorshin**), and Catwoman (**Julie Newmar**), both crossed over to the SF show. Newmar (name-checked in the title of the recent Hollywood drag outing *To Wong Foo, Thanks For Everything, Julie Newmar*) was the wife of the tribal leader in *Friday's Child*, and Gorshin the half-white and half-black alien of *Let That Be Your Last Battlefield*. Other televisual visitors included **Ricardo Montalban**, who went from playing *Khan* to welcoming visitors to *Fantasy Island*, and future *Starsky And Hutch* star **David Soul**, one of the lesser primitives in *The Apple*.

Star Trek: The Next Generation brought a number of finally-famous players to the screen. **Famke Janssen**, who went on to partner 007 in the recent James Bond outing *GoldenEye*, played the empathic Mesomorph *Kamala* in *The Perfect Mate*, while **Madchen Amick**, having already appeared in *Twin Peaks*, went on to much wider filmic success after her turn as an Allasomorph in *The Dauphin*.

Future television stars to appear beside *Captain Jean-Luc Picard* and crew included *The X-Files*' 'Deep Throat' **Jerry Hardin**, who made two appearances, firstly as the deeply untrustworthy leader of the *Aldeans* in *When The Bough Breaks*, and then as the rather more kindly Mark Twain in

o Served

t Could Have Been Me...

Stephen Collins made a difference, and, like *Captain Decker*, his ill-fated character in *Star Trek: The Motion Picture*, that's all he ever wanted to do...

"I guess I had some small, very small hand in helping to revive the *Star Trek* franchise," notes the friendly actor, who spent most of his time in the film either arguing with *Captain James T. Kirk* (William Shatner) or getting passionate and eventually melding with the bald but lovely *Ilia* (Persis Khambatta).

"The film was certainly completely successful at starting it all up again for *Paramount Pictures*, the actors and the fans, and I was in the film. God knows, look what's happened to *Star Trek* since then. It's extraordinary how the ensuing television series have been more successful and longer lasting than the original series."

Collins, who admits that he was never much of an SF fan and had never seen a *Star Trek* episode prior to signing on for *ST:TMP*, recalls long days on the film's set, the hours and hours director Robert Wise lost to special effects complications, and sometimes feeling as though he were a guest star in a never-ending *Star Trek* episode. He also remembers sharing a 'cordial' relationship with William Shatner and, on the last day of shooting, snagging a coffee jar with a set of Leonard Nimoy's *Spock* ears inside it, which he still owns. In fact, Collins notes that he can see the can in question from where he's sitting while on the phone conducting this interview.

These days, the tall, blond and blue-eyed actor lives with his wife, actress Faye Grant, who starred in the popular SF television series, *V*, and their young daughter in New York City. His post-*Star Trek* career has encompassed several TV Movies and mini-series and such feature films as the Richard Pryor/John Candy comedy *Brewster's Millions*, the drama *Stella* and the upcoming *First Wives' Club* with Goldie Hawn, Bette Midler and Diane Keaton, as well as a role as a regular on the US television drama *Sisters*. Collins is also an accomplished singer who has shared the stage with Julie Andrews in the Stephen Sondheim musical *Putting It Together*.

Not content to just act and sing, Collins also penned a novel, an erotic thriller titled *Eye Contact*, which has sold more than 250,000 copies since its release in 1994. He's currently working on a follow-up that, while not a direct sequel, will feature some of the same characters.

Still, the topic of the moment is *Star Trek*, and Collins is as game as Captain Willard Decker once was. He reports that he hasn't seen *ST:TMP* in its entirety since its debut in 1979, but that he catches bits and pieces of it whenever he channel surfs while watching television. "It's funny," Collins says, laughing at the memory, "De Kelley said to me while we were making the film, 'You'll see. This will *never* go away.' He didn't mean it in a bad way, but now I know *exactly* what he meant by it. We're talking about something I did *17* years ago, something that, for me, was just one thing among a lot of things that I've done.

"But I realise the importance of the film to *Star Trek* fans. To this day, I still get some mail about my involvement in it. Fans sometimes stop me on the street to talk about the film. I've always found the attention and kindness and caring of *Star Trek* fans to be a wonderful thing. It's like unconditional love, and I don't knock that." ■

Ian Spelling

the two-part time-travel thriller *Time's Arrow*. **Kelsey Grammer**, later to win his own series as *Frazier*, was stuck in a time warp for 90 years as *Captain Bateson* in *Cause And Effect*, and his on-screen ex-partner Lilith (**Bebe Neuwirth**) made an appearance as an alien interested in *Riker*'s mating habits in *First Contact*. **Daniel Benzali**, future star of *Murder One*, began his career with a heavily-disguised appearance in the episode *Samaritan Snare*.

Although they haven't necessarily become famous to the extent that Joan Collins has, there are also many other actors whose role in *Star Trek* has carved them a legend in that future universe. No one is ever likely to forget **Jeffrey Hunter**, who breathed life into the first on-screen captain of the *U.S.S. Enterprise*, *Captain Christopher Pike*; and despite their single appearances **Stephen Collins** (*Captain Willard Decker*), **Alan Ruk**

In the Captain's Chair

"When I found out I had the role," says Tricia O'Neill, "I actually jumped off my coffee table singing, 'dun, da-da-dun, da-da-dun." Tricia does a rendition of the opening stanza of the *Star Trek: The Next Generation* theme song. She's talking about her reaction when she first learned she was to play *Captain Rachel Garrett* in *Yesterday's Enterprise.* Although Tricia had been offered previous roles which she wasn't available to take, and she has made subsequent appearances on *Star Trek,* it was playing the Captain of the *U.S.S. Enterprise NCC-1701-C* that was the role of a lifetime. "Sitting in the Captain's chair of the *U.S.S. Enterprise* is like being transported somehow," she says. " It was just a dream of mine that I didn't even know I had as deeply as I had it. We all need heroes. We all need somebody to believe in. Once you're on that set, you get transported. You're in that world. It's very easy to suspend your disbelief when you have the support of all that wonderful stuff and the ship itself. It's an incredible feeling."

As others have said before her, most notably Patrick Stewart, you don't really arrive at the character until the moment you sit in that chair. "It's like being there. I don't know what the *Star Trek: Voyager* chair is like or even the *ST:TNG,* because the chair I sat in was on the older *U.S.S. Enterprise.* It had a lot of the controls in the arms of the chair itself. You could flip up a panel, and your very hands could touch, oh, photon torpedoes or whatever!

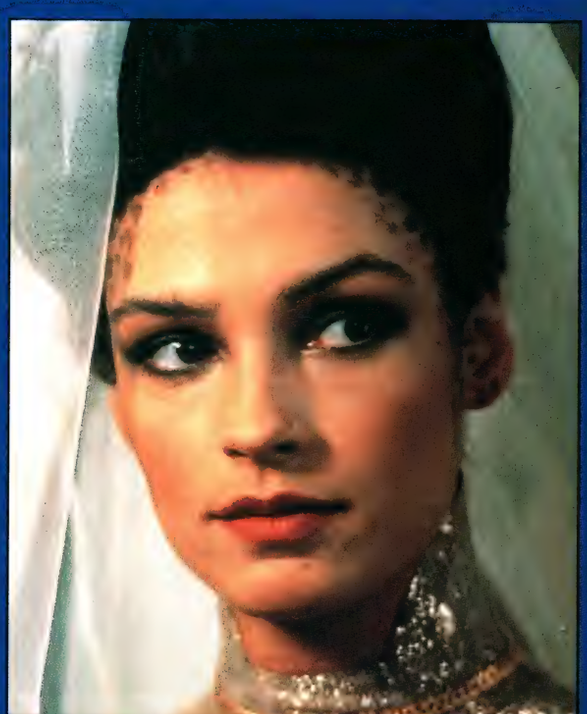
"Any dreams that I had ever had about being good and right and a hero were all brought to fruition sitting there. I don't know if anybody could explain it. I don't know if Gene Roddenberry could explain it. It's like he opened an audience's eyes to the possibility of good that we all have in our hearts, to our need to be a hero and to be doing something for right and for good. When you have the mantle over your shoulders, the support of an entire cast, the support of everybody's fantasy, the support of the surroundings of the bridge, the very support of the Captain's chair, it's like you have that experience. You have the experience of being everything good that people want to be. It's quite extraordinary and very uncommon."

In *Yesterday's Enterprise,* Captain Garrett and her crew sacrifice themselves by returning to a losing battle in order to correct a catastrophic alteration in the timeline. Perhaps because of the monumental and tragic nature of the role, Tricia's Garrett stands out among *Star Trek* guest stars. "Because of having watched *Star Trek* and being inspired by it, I knew what a captain of a starship should be," she says of creating such a powerful character. "I knew what her values were. Because of Picard and Captain Kirk, I knew what a Captain would have had to have gone through to be in that chair. That wasn't very hard for me to put together.

"I would have to call myself a Trekkie," says Tricia, "not necessarily because I'm a *Star Trek* fan, but I am for the Human being and the Human purpose as *Star Trek* explains in the stories that it tells. It's about being the same whether you've got a rubber head on or not. You feel understanding and compassion and recognition for everybody. When you're all dressed up, and when you're sitting in the captain's chair, and when you see all these people acting this way, it's very easy to believe it." Tricia says that from the vantage point of the bridge of any *U.S.S. Enterprise,* it's not hard to believe that humankind may one day solve its problems. "I tell you," she says, "with the help of the stories that *Star Trek* tells, we're getting a lot closer." ■

Lou Anders

Right: *Jerry Hardin as a time travelling Mark Twain in* Time's Arrow
Far right: *Bond girl Famke Janssen made a memorable appearance as the mesomorph Kamala in* The Perfect Mate



(*Captain John Harriman*) and **Tricia O' Neill** (*Captain Rachel Garrett*) will always have a place in fans' hearts as commanders of the refurbished original *U.S.S. Enterprise* in *Star Trek: The Motion Picture* and the rarely seen *U.S.S. Enterprise NCC-1701-B* and *C* respectively. And, of course, not forgetting **Michelle Forbes**, who, as *Ensign Ro Laren*, brought a new dimension to the bridge of the *U.S.S. Enterprise NCC-1701-D* but escaped the *Star Trek* Universe before she could be transferred to space station *Deep Space Nine*...

But apart from all these Humans who have gone on to future greatness or who will never be forgotten by the fans for even the smallest of pivotal roles, there's another regular performer that has gone on to film stardom. The Vasquez Rock near Los Angeles, where Kirk battled the *Gorn* (and other aliens, as it stood in for many different planets), has since featured in over a dozen movies, including *Bill And Ted's Bogus Journey* and *The Flintstones*. That's one star of *Star Trek* that's going to be around for a *very* long time... ■

Paul Cornell

Left: *Kelsey Grammer finally escaped from his 90-year time warp as Captain Bateson in* **Cause and Effect** *to star in his own sitcom*

Captain Calamity

Alan Ruck was the hapless *Captain John Harriman* of the *U.S.S. Enterprise NCC-1701-B*, seen so far only in the first *Star Trek: The Next Generation* film, *Star Trek Generations*. During the opening prologue of the film, *Captain James T. Kirk* beams aboard the starship to pass the baton of adventure to his young successor. However, when the ship responds to a distress signal shortly after its inaugural launch, Harriman finds himself out of his depth and reluctantly asks his legendary predecessor to save the day once again.

"I'm not the most avid *Star Trek* fan, but I do remember watching the original series when it started" says Alan Ruck, who relished the opportunity to become the unluckiest Starship Captain in the history of Starfleet. "I was in about the fifth grade and I enjoyed it immensely. So it was really nice to join Captain Kirk for what seemed to be his final adventure."

A busy character actor best known for his portrayal of misfits and downtrodden characters in such films as *Ferris Bueller's Day Off, Speed, Bad Boys* and *Young Guns II*, Ruck initially couldn't believe that someone as young and inexperienced as John Harriman would be appointed as the commanding officer of the Federation's flagship. Fortunately, after a great deal of consideration, he managed to develop a possible backstory for the character which helped add greater depth to his own performance.

"I figured that Harriman's family were very influential and purchased the job for him as a stepping stone to a political career," he reveals. "In the film, we can see that Harriman isn't really prepared for any serious action and feels intimidated by his legendary predecessor, Captain Kirk. So when he's faced with this crisis, Harriman doesn't quite rise to the occasion and has to ask for the help of Captain Kirk."

Although his scenes in the film only took a week to shoot, Ruck found that working on *Star Trek Generations* was quite a memorable experience.

"Walking on to the set was fantastic," he explains. "It was just like being on a real space ship! Playing alongside Bill Shatner was also quite something because he is this living legend – I mean, he *is* Captain Kirk and it was almost as if I was trespassing on his domain! I actually felt pretty intimidated by him for the first couple of days, but then I did something that made him laugh and that kind of broke the ice. After that, it was really, really enjoyable."

Given Captain Harriman's inauspicious debut, Alan Ruck doubts that he will ever be asked to reprise the role and finds it hard to believe that the character's adventures have continued in various *Star Trek* books and comic strips.

"I just can't imagine that he was allowed to command any more vessels," the actor states. "Sure, his ship was understaffed and ill-equipped and he might have gotten better with time, but who would want to be on a starship under his command? So I don't really think he had much of a future as a Starfleet Captain!" ■

David Bassom

"We've already made some friends here. And some enemies..."

– Caretaker

CAPTAIN KATHRYN JANEWAY

Mulgrew

"My great passion is to make this character a wonderful character," says Kate Mulgrew of Captain Janeway, "and to raise *Star Trek: Voyager* to a critical level if this is possible. I know it's thought of as a hardware show in the industry. I do not regard it as such. There is some pretty remarkable work going on here, and I would like to see that recognised." Mulgrew contends *Star Trek* succeeds because it is smart and it is hopeful. "It understands that man's greatest desire is to have hope kindled and rekindled."

After two seasons as captain of the *U.S.S. Voyager*, she has a very clear picture of what distinguishes Janeway from her predecessors. "She's a very passionate scientist. She's a brave person. She's also inordinately loyal in the way that all pioneers are, who cut a swathe or make a different path for themselves. She's loyal to the point of sometimes making the wrong decision. She's loyal to Starfleet. She's loyal to her crew unto death. Yet she is *alone*, finally, in much of her decision making, which sets her apart from the rest.

"This is the great struggle of Janeway, because I'm not altogether sure the loneliness of her command comes together as naturally as the audience may see it. I find myself going through these scripts as they come to me with a fine tooth comb, because, in the end, no matter what happens on that ship, it has to go through her. I have to approve or disapprove, and often these are, as you know, ethical dilemmas. That is an intensely lonely moment to find oneself in. So it's the loneliness of command that sets her apart, because she's drawn to these people on a very Human level. Don't forget she's left her family behind. Her people, her lover, her dog. One reaches out under these circumstances in a tactile way."

But which was harder to leave, the lover or the dog? "Don't ask that question," she laughs. "Thank god they never fleshed those relationships out. I've always had a dog, did you know that? I've been an actress for 25 years, and in every series in which I was the lead, I've had a dog. Now you tell me, do I strike you as somebody who would always have a dog? I have a dog in the house, yes, but I'm no great dog lover. And I have been known to love a man or two, so it's a curious thing."

Mulgrew adds that love for her crew also sets Janeway apart from previous captains. "I *love*. This might be a difference between the other captains and me. I would say that I love. It now transcends loyalty. We've been lost together now for over two years. These relationships have deepened to the point of a new intensity, and I would not hesitate to call some of them love."

Perhaps in contrast to her screen persona, Mulgrew characterises herself as a deeply solitary person. "My life in an interior way is one of books and intimate friendships, music, quiet."

So how does the solitary person deal with the changes *Star Trek* has brought into her life? "There's an even greater need for privacy now," she says, "though I would say I am seldom recognised. I enjoy a wonderful anonymity. I think it's because her persona on screen is very strong, and mine in life is very subdued. I try to do that intentionally. It makes me focus more on my children.

"Before, I had more leisure time to think about silly things. Now, I don't think so much about silly things. I worry about when exactly I'm going to see my sons, when we will eat together, when we will talk together. The weekends are for myself and my boyfriend. My social schedule or my publicity schedule has to be addressed almost every day – something which is very foreign to me. I get a lot of requests. I have to figure out what is necessary, what is not necessary, what I want to do, what I can do."

Something else that is foreign to Mulgrew is the overwhelming adulation afforded her at conventions, something which she confesses she still finds daunting. "I've never experienced that before. My life has essentially been in the theatre and in television. I consider it an ancillary benefit of *Star Trek*, but I don't consider it an organic part of it, because I'm so involved in the character. I think that it's my sole responsibility to do the very best I can with Janeway. This will excite the fans to view *Star Trek: Voyager*. This is my *job*."

When Mulgrew first accepted the role, she did so to the accompaniment of a great deal of media scrutiny. It was clear that who sat in the captain's chair was an extremely important topic in the public consciousness. Mulgrew sums up the importance of the part thus: "She's a splendid role model, isn't she? I don't watch a lot of television, so I couldn't say this with any degree of certainty, but I would posit that I am the *only* female lead on prime time television that a young girl can watch who doesn't have to sacrifice something to maintain her power, her dignity and her heart. That is a big responsibility for me, and it is a wonderful responsibility.

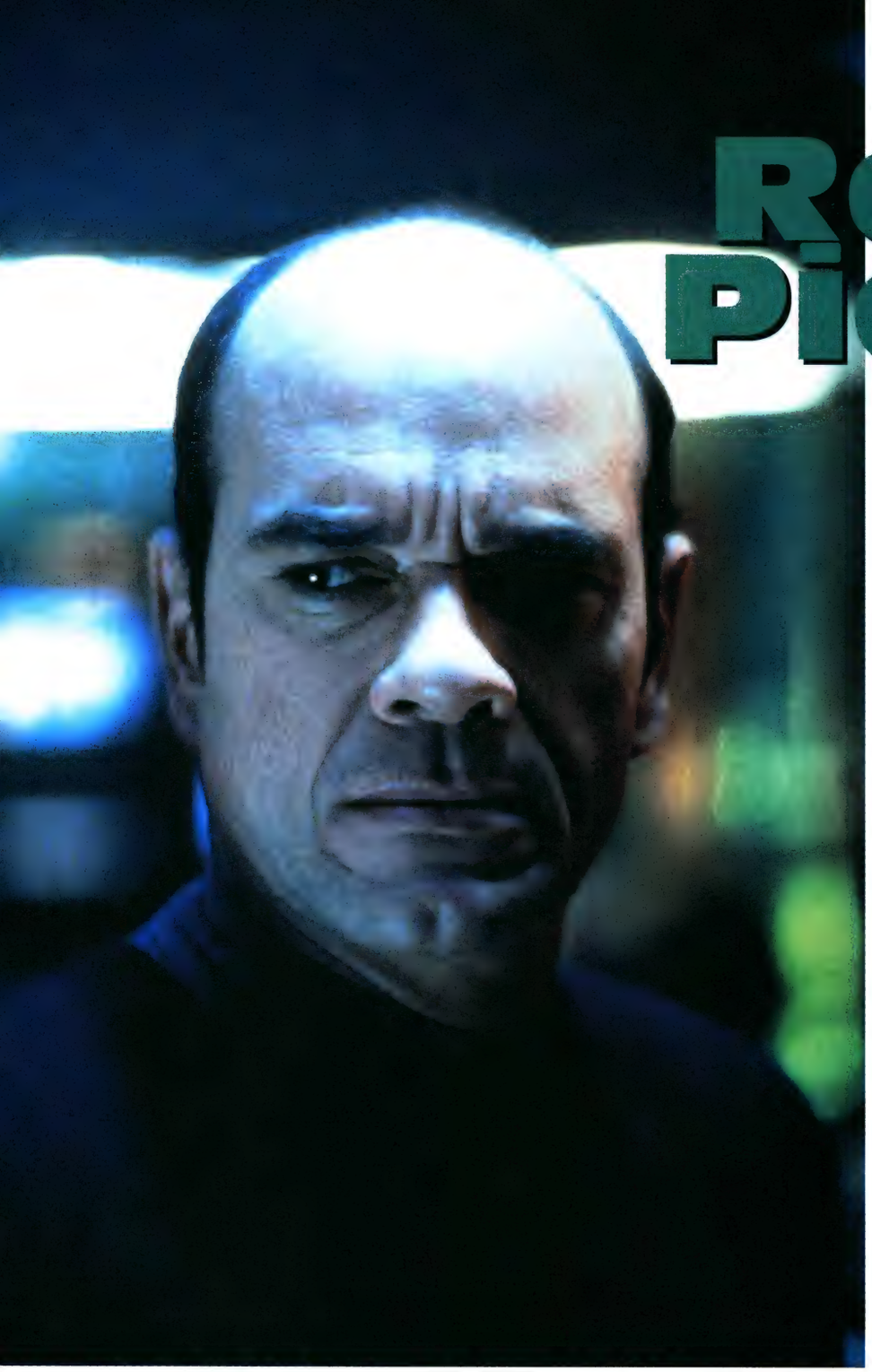
"You can name a lot of roles, and those would include movie roles, and this would always be the first choice, because it could change people's minds. It could affect some young girl's imagination. It could help her mother. That's a rare and pretty terrific thing to be involved in.

"I'm not kidding you when I say I go to work everyday and think, 'This is a great gift. I need to honour it.'" ■

Lou Anders

"She's loyal to the point of sometimes making the wrong decision. She's loyal to Starfleet. She's loyal to her crew unto death. Yet she is alone..."

"I've been an actress for 25 years, and in every series in which I was the lead, I've had a dog. Now you tell me, do I strike you as somebody who would always have a dog?"



Robert Picardo

"I'm not going to kiss you, I'm only adjusting the restraint."

– Phage

For prolific character actor Robert Picardo, joining the *Star Trek* franchise has been a unique and unforgettable experience. "It's an extraordinary feeling to be part of a 30-year old phenomenon," he explains. "I had been warned what it would be like but you never really know until you experience it. Starting work on *Star Trek: Voyager* was like boarding a bus at 60 miles an hour; the moment you jump on, you're in full swing.

"I wasn't really knowledgeable of *Star Trek* or the science fiction genre before I started the show," he continues, "but I've enjoyed working on *Star Trek: Voyager* far more than I ever expected. And all the fringe benefits of being on a *Star Trek* series are just wonderful. "You don't get action figures based on shows like *China Beach*," he laughs. "You might get an Emmy Award, but you never get an action figure!"

Robert Picardo just couldn't be any more qualified to play the *U.S.S. Voyager*'s acting chief medical officer, a grouchy holographic figure known only as the Doctor. Besides studying pre-med at Yale University, Picardo has depicted members of the medical profession in *Jack's Back, She Says She's Innocent* and *The Waiting Room*, and was nominated for a prestigious Emmy Award for his portrayal of Dr Dick Richards in the acclaimed Vietnam War series *China Beach*. Ironically, however, the actor initially declined an offer to audition for the role of *Star Trek: Voyager*'s resident physician in favour of the *Talaxian* crew member, *Neelix*.

"I wasn't interested, because the Doctor was a small part and didn't seem terribly interesting," he explains. "Any character that is described as colourless and humourless doesn't sound appealing, particularly when you're faced with the prospect of playing him for six to seven years! Neelix, on the other hand, was very well developed in the pilot, so I went after that role and I nearly got it – I actually got down to the last three before they cast Ethan [Phillips].

"Shortly after, the producers asked me to come back and read for the Doctor, so I said, 'Okay, it's a small part and I don't get the joke, but I'll do it.' I went in, did exactly what I did on *The Wonder Years* and got the part. And it's just been wonderful ever since. The Doctor has been a great character to play, so I am more than happy that I got my second-choice role!"

Thanks to Picardo, the grouchy but loveable Doctor has swiftly become one of *Star Trek*'s most popular characters. The actor is quick to admit that his portrayal of the Doctor owes a great deal to *Star Trek*'s chief medical officer, *Dr Leonard McCoy*, and is equally pleased to report that McCoy's real-life alter-ego, DeForest Kelley, has given the unlikely holographic hero a big thumbs up.

"It was just a delight to meet DeForest," says Picardo. "We shared the bill at a convention and he walked on stage and opened his presentation with the words, 'Damn it, I'm a doctor – not a hologram!' It was great fun. I told him that I've borrowed some elements of Bones' character – the crankiness, the gruffness and certainly the dry humour – and I think the writers have sort of taken a delight in echoing Bones on several occasions."

Of course, the biggest question mark surrounding the holographic Doctor remains his name. Although early publicity for the show referred to him as Doc Zimmerman, he has yet to adopt a permanent designation. Now, as the show enters its third year, Picardo is resigned to the possibility of becoming the only character in the history of *Star Trek* who doesn't have a name.

"I think the writers are in love with the notion that a computer program can be indecisive," he explains. "They've also realised that anyone could have difficulty choosing a name for themselves. So I wouldn't be surprised if the Doctor never gets a name he sticks with!" ■

Dave Bassom

THE DOCTOR

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COMMANDER CHAKOTAY

Robert Beltran

"I don't know how I'm going to write this up in my report,"

– Threshold

There are moments, admits Robert Beltran, that he can't even bring himself to look his *Star Trek: Voyager* co-stars straight in the eye. He won't dare do it. No, no, it's not at all what you're thinking. There's no great distress or discord on the set, no bubbling animosity between the *Star Trek: Voyager* actors. Instead, it simply has to do with assorted bleeps and blunders and dialogue destruction.

"It's totally insane when we're all working, or a bunch of us are and someone blows a line, technobabble or not," explains Beltran. "If someone blows a line, forget about it. We start cracking up, especially if it's late at night after a whole day of shooting. Then, if we've lost it and we *try* to shoot the scene again a few minutes later, there's just no looking at each other. It's happened. I look at Kate (Mulgrew) or Roxann (Biggs-Dawson) or Tim (Russ) or Robbie (Duncan McNeill) and I just crack up, just lose it entirely! We all do it. I just feel sorry for the director when that kind of thing happens. It's hard to regain control of us when things get silly."

Of course, it's not all fun and games on set. Beltran is now into his third year as Commander Chakotay, a rather serious and sombre character by any measure. After a first year during which Trekkers learned precious little about Chakotay, viewers have since been treated to episodes dealing with the former Maquis' Native American heritage and spiritual beliefs, his relationship with the traitorous *Seska* (Martha Hackett) and, of course, the growing bond between Chakotay and *Captain Janeway* (Kate Mulgrew). "We've gotten to see a lot more not just of Chakotay, but also *about* Chakotay," says the actor. "I'm not really one who worries too much about how things will develop, so I don't tend to speculate, but looking back, we're getting to know what Chakotay stands for, realising that he is Human and that he does make mistakes, like trusting Seska, for example. I liked the moment when he talked to Tuvok (Tim Russ), of all people, about doubting himself and his decisions. I'd be lying, though, if I didn't admit I *am* interested in knowing what they'll do with Chakotay and the Captain. That should be interesting."

Interesting indeed. Until then, Beltran, who is single and lives in Los Angeles, intends to do whatever is asked of him by *Star Trek: Voyager*'s producers and writers and to keep busy with a variety of other projects. He puts in the occasional *Star Trek* convention appearance (apparently his autograph is one of the hardest in fandom to obtain) and tends to squeeze in film work during his off-seasons. Between season one and two of *ST:VOY* he acted in the Oliver Stone-directed biopic, *Nixon*, playing the role of real-life Watergate break-in figure Frank Sturgis. During the second season hiatus, he acted in a political drama that was shot on location in Mexico and Puerto Rico, and which will probably be released in 1997.

Now and for the foreseeable future, however, most of Beltran's days will be spent aboard the *U.S.S. Voyager* as it roams the galaxy seeking a way back home. And that's fine with Beltran, finer even than he imagined. "I'd like to think that *Star Trek: Voyager* is definitely carrying on the *Star Trek* tradition. Because I'm part of the nine regulars that make up the crew, I'm *definitely* a part of the whole *Star Trek* phenomenon.

"The experience of doing the show, actually, has been better than I expected. I figured I'd be bored to tears by this time, and," Beltran laughs loudly – "I'm only bored once in a while." ■

Ian Spelling

Roxann Dawson

"Of the characters that I've played during my career, if I had to choose one to live with for five or six years, this is the one I would pick," says Dawson of her hot-tempered half-Human, half-*Klingon* nemesis B'Elanna Torres.

"In that respect, I feel extremely lucky."

If you've seen Roxann in person at a convention, you might be tempted to think that the character and the actress are polar opposites.

"Not so," says Dawson. "In some ways, we're very much alike. We're both perfectionists. B'Elanna is very proud and doesn't want to look stupid, and I think that can stand in her way. B'Elanna and I are afraid to admit when we think we're wrong, like when she quit Starfleet Academy. And we both always want to be in control. Sometimes you can't be in control if you're going to learn.

"Learning is important to me. I use scripts as a kind of therapy. I need to keep growing, driving; I can do that through scripts.

"*Faces* was the greatest acting challenge that I've tackled. It came pretty early on in the first season and I felt I barely had a handle on B'Elanna... let alone split her in two! So I said to myself 'Well, I guess this is a good way to learn about my character.' But I certainly would play that part differently today. B'Elanna is a different person to me now than she was then."

To prepare for the role of B'Elanna, Dawson delved into the Klingon culture, the history, the ceremonies, etc. But her approach was different than yours or mine might be. "I can't look at the Klingon culture the way a fan does. I have to look at it through B'Elanna's eyes. To me, the research part is dry until I can add B'Elanna's perspective to it. Otherwise, it's just history.

"The things that impact me are B'Elanna's growing, understanding, acceptance and or denial of the culture she has grown up with.

"Over hiatus [between seasons two and three], Dan Curry gave me and my husband each a bat'telh so we could practice. So, I'm hoping there will be a storyline that will enable me to explore my Klingon roots and maybe learn to accept those roots as what made me as powerful as I am as B'Elanna."

Does she have any thoughts about next season?

"There's a lot of volatility between Paris and B'Elanna. I'd like to see that developed," says a thoughtful Dawson. "Both are loners, afraid of being hurt and are control freaks. That could add up to a certain amount of attraction."

And what does she feel about *Star Trek: Voyager*'s many fans?

"It's great to have the chance to meet them face-to-face at conventions, to see how they are affected by my character. We get so *involved* with shooting the show; the fans bring you back to *why* you are doing it.

"I really feel we have a different kind of audience than any other show. If I want to layer a scene or layer a character, I know it never gets past the audience without them detecting it. It's great to do work that is watched so closely. Sometimes that's difficult, you know, to be scrutinised that closely, but it's great to know that there are fans out there who really watch your work and appreciate it.

"The most exciting part about entering *Star Trek* tradition at this point is hopefully we can carry this out to the next millennium. And I think that is *very* exciting... to take something that is essentially an institution and bring it into the next century." ■

Pete Hull

"Get this cheese to sickbay!"

– Learning Curve

LIEUTENANT B'ELANNA TORRES

Tim Russ

"Curious... that my failure added to your own should improve your feelings."

– State of Flux

When it comes to all things Vulcan, Tim Russ, better known as Tuvok, *Star Trek: Voyager*'s tactical/security officer, isn't afraid to speak his mind. A self-confessed expert on the original *Star Trek* series, Russ has fought hard to maintain the integrity of his character in terms of how Vulcans had been portrayed in the past and are now reflected in his own Vulcan alter-ego.

"In terms of the character actually doing something successful, as a tactical/security officer, he hasn't really done a whole lot of that," Russ reluctantly admits. "There's a bit more of that in some of the more recent episodes; more action sequences, more phaser fire and going after the bad guys, so that is starting to come into focus. But up to now, it's been somewhat of a battle between myself and the producers to get this character on the road in terms of what he can do and being a major asset to the crew, based on his mental abilities and his physical advantages.

"Yes, they have him bouncing back fairly quickly, and that's all well and good, but it just seems that whenever something goes wrong or someone gets injured, it's my character who keeps getting nailed quite frequently! He's on the front lines as the tactical officer, which means he's going to be in the line of fire most of the time, but in some cases the injuries aren't necessary."

Not surprisingly, Russ has preferred storylines in which Tuvok learns more about himself and his ongoing relationship with fellow crew members. "*Learning Curve* was basically a lesson for Tuvok that there are certain peculiarities about Human beings that need to be understood and dealt with, and you have to modify your approach in some situations. I liked that aspect of it, but I preferred *Ex Post Facto*, earlier in that season, where you got to see how this character can solve a problem, which is typically Vulcan.

"Even though he's tactical officer, he would prefer not to fight, which is the pacifist element in their culture, so any chance he has to get things done without raucous destruction, he's going to try to do it that way. That element is actually what I would prefer to do. The direction I'd like to see the character going, and he does that in *Learning Curve*, is where he sits down with *Neelix* who gives him the advice, 'It's not them that need to learn how to do this, it's you who needs to learn how to do this; you have to be flexible.'"

Russ is the show's *Star Trek* veteran, having appeared in episodes of *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine* as well as a role in *Star Trek Generations*. Regarding his current work on *ST:VOY*, he relishes the chance of fighting for his character's continuing growth and development. "It's a matter of perspective and we can get up on a soapbox about it or fight for things to change and get better, but we're not leaving or having a revolution. It's just a matter of certain things can still happen. I think, overall, this season so far has been very good and very strong.

"There's a lot of action, a lot of Away Teams and aliens and all kinds of stuff going on. In that respect, it's fine. In terms of all of us getting along with each other, that is still great, and the overall majority of the directors we have are wonderful to work with. I have no complaints about how often I'm in a story or not; I don't think about whether I'm heavy in X number of shows; I don't care about all that stuff, so progress is being made." ■

Joe Nazzaro

LIEUTENANT TUVOK

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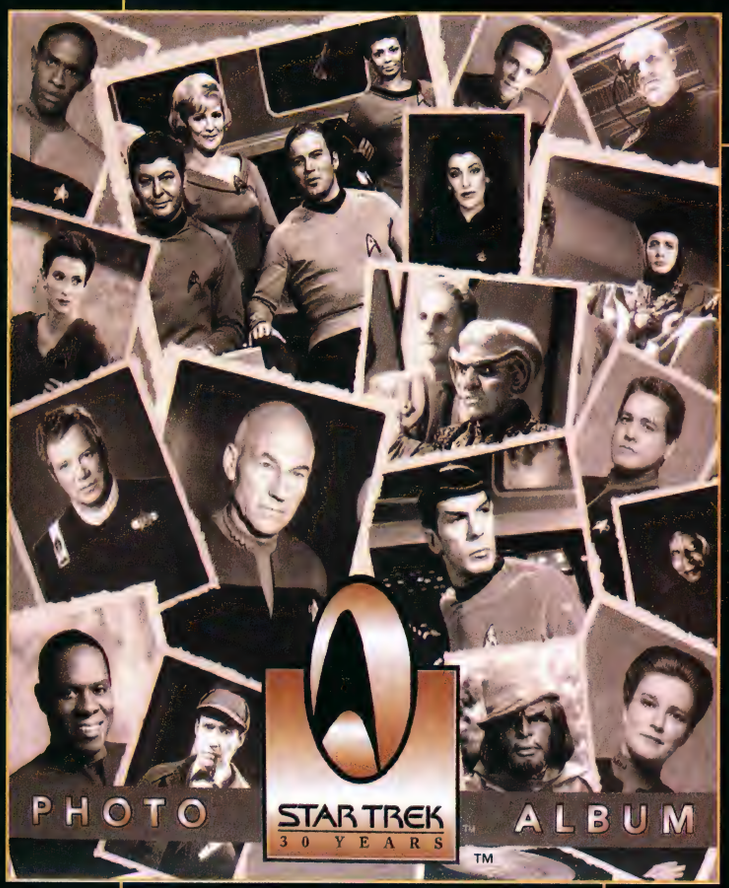

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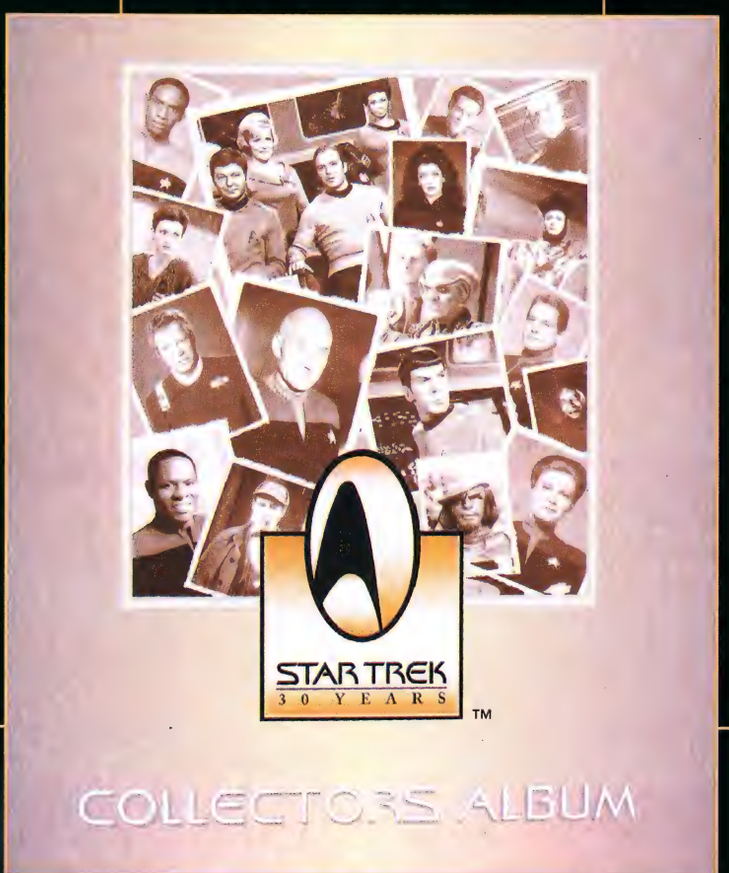

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Robert Duncan McNeil

With nine characters to develop in the first season of *Star Trek: Voyager*, it seems almost inevitable that a few would be somewhat slighted for a short time. That's now beginning to change, according to Robert Duncan McNeill, who plays the brash Starfleet Lieutenant Tom Paris.

"One of the things they're going to try to do is build some more inter-personal relationships for Paris," notes McNeill. "What [series co-creator] Jeri Taylor said to me when they created this show, was they were most worried about the *Doctor*, *Neelix* and *Kes*. They felt they didn't know what they were going to do with those three characters, and put a lot of effort into figuring them out for the first season. They ended up with some wonderful characters, and great stories that really established those characters very strongly and clearly. Because they were so concerned about them, I think they did neglect some of the other characters, like Paris, *Chakotay*, even *Harry Kim*, so they tried to make up for that in the second season."

Later episodes of the second season show a bit more of Paris trying to break out of the rigid Starfleet rules and regulations. "One idea we've agreed on and you're probably going to see very soon, is Paris having a conversation with the captain, where he says, 'Look, for a long time now, I've been a good guy and I've been playing by your rules, and I don't think I'm doing my best that way. I think what you need to do is give me a little space to be myself, and I think I'll do a better job for you.' That's the sort of thing we're going to see more of. I think the captain is going to start to give him a little more room to be himself and to stretch out and take some risks. I don't mind a beautiful alien story every now and then, but I want to see more than that."

Star Trek: Voyager is actually McNeill's second foray into the *Star Trek* Universe. He originally appeared as arrogant cadet *Nick Locarno* in the *Star Trek: The Next Generation* episode *The First Duty,* which he recalls as one of his more enjoyable acting experiences.

"I think the four of us who did that episode probably could have, if circumstances had been different, been very close friends. We got to be very close during those two weeks we worked together, and then people went on to pursue other things. I went to Jamaica right after that for the movie *Going To Extremes*, and was busy moving out of the country, so I didn't really stay in touch with those people as much as I could have or wanted to. It was a great group, the same way I feel this whole cast of *Star Trek: Voyager* is now."

And McNeill is doing his best to keep that group happy. Frequently branded the actor most likely to crack up his fellow actors before a take, he's tried from the beginning to make the *Star Trek: Voyager* set an enjoyable place to be.

"During the first couple of weeks, I'd come on the set singing show tunes and silly things, and trying to get everybody to enjoy the work. One night, Marvin Rush, our cinematographer, and I were walking to our cars together, and he sort of thanked me for that. He said, 'I really think it's important for everybody to have a good time. You have to take the work seriously but not take yourself seriously in the work,' and from the beginning, that's really what I tried to do. When it comes down to the work, you've really got to focus, but we're here too many hours to takes ourselves seriously!" ■

Joe Nazzaro

"When a bomb starts talking about itself in the third person, I get worried..."

– Dreadnought

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Garrett Wang

ENSIGN HARRY KIM

"I'm supposed to be on the U.S.S. Voyager in the Delta Quadrant. And that's where I have to go."

– Non Sequitur

Sometimes I think we almost have too much fun on the set," insists Garrett Wang, who recently finished his second season as *Star Trek: Voyager*'s Ops/Communications Officer, *Harry Kim*. "For instance," Wang explains, "when we get hit with something on the ship and the camera shakes, we have to shake too. With the possible exception of Tim Russ, who had done so many *Star Trek* episodes, everybody else on the show was new to this whole shaking on cue thing. If you think about it, you feel really odd, because no one else is shaking on the set except you and the camera, while you're going through this convulsion and trying to play it serious at the same time. They never teach you how to shake in acting class!"

Settling into his position on the *U.S.S. Voyager*'s bridge didn't take Wang very long, once the initial butterflies had disappeared. "I felt much more comfortable after the first day and realising what I'd shot was fine. After a couple of episodes, I started getting much more at ease with the language, the technobabble, so I can rattle that stuff off better than I could before, but even now I don't think I'm completely comfortable. If somebody *is* comfortable, I don't think there's any growth going on."

One of Wang's first chances to shine during that first season was the thought-provoking *Emanations*, in which Kim is transported to another dimension, where the inhabitants believe he has returned from the dead. "I really enjoyed a lot of the work, and some of the moments we discovered were quite fantastic. In terms of airing that episode, it would have been nice to have it closer to the end instead of near the beginning. Think about it: this is a life-changing event, and maybe it would have been a smarter move to put this episode towards the end so Kim comes into the second season a wiser soul. Because it was placed closer to the beginning, I had a tough time trying to keep my 'green around the gills' image."

Another high point for Wang was the second season episode, *Non Sequitur*, which "pretty much had all the elements I had been missing. Kim flips back to Earth in a freak shuttle accident and basically wakes up in bed with his fiancee, and the whole episode revolves around Kim trying to find a way back to what he knows reality to be. The struggle is, should he find a way back, or stay back on Earth, which is where he wanted to be in the first place? That's a really big episode for me."

During his time away from the set, Wang hopes to branch out into another area of the programme by writing a possible *Star Trek: Voyager* 'spec,' or unsolicited script. "It's very ambitious to say that, but it's something I'm looking into now, and we'll see what happens. I'd prefer to stay low-key about it, because that's not what I'm hired to do. I'm hired to be an actor on this show, but when I'm not heavily featured in an episode, I'm going to go ahead and come up with an entire script on my own time."

Looking ahead, Garrett Wang is pleased with the direction that Harry Kim is now headed in. "Other than increased contact with some of the other characters, it's already going along the track where Kim is becoming a more confident, on-top-of-it character. There's still a lot of work to be done, a lot to flesh out. It's an ongoing process, which is one of the most exciting things about acting." ■

Joe Nazzaro

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"Your ceiling is hideous!"

– Phage

Ethan Phillips stands just outside a hotel lobby where throngs of people – gawkers and photographers and journalists – are watching as singer-actress Brandy creates a frenzy just by stepping out of a limo. It's a big day for the United Paramount Network, the unveiling of their Fall 1996 line-up, and they've brought to Manhattan some of their top talent – including Brandy, Robin Givens and the entire *Star Trek: Voyager* cast – to generate some buzz. Flashbulbs pop and autograph seekers scurry about, but Phillips is essentially left alone.

Ethan Phillips

"It was like the Beatles arrived!" Phillips recalls later. "Thank God no one recognises me. My Neelix head takes care of that. Even the Trekkers out there didn't seem to know it was me." Phillips is correct. The head, make-up and costume he sports to become Neelix help him maintain a sense of anonymity, something he clearly covets. "I like it that way better, because I tend to be a private person. I can go shopping or to a movie or dinner with my wife and people aren't always staring at me or asking for an autograph

"Don't get me wrong, I love the fans, and every actor wants some recognition, but there are times you *don't* want to be recognised, times you don't want to be 'on'. Right now, more people probably know my face from *Benson* (the American television series on which Phillips worked with *Star Trek: Deep Space Nine* star and long-time pal René Auberjonois) than they do from *Star Trek: Voyager*."

Speaking of *Star Trek: Voyager*, Phillips explains that he's enjoyed playing the show's *Talaxian* of all trades. Neelix has served in capacities ranging from cook to guide and morale officer to journalist, all the while amusing *Janeway* (Kate Mulgrew), befriending *Paris* (Robert Duncan McNeill), merging with *Tuvok* (Tim Russ) and adoring his *Ocampa* girlfriend, *Kes* (Jennifer Lien). "I've discovered Neelix is a lot more Shakespearean than I ever thought. I'm beginning to see that the guy is just very big," Phillips notes. "He eats life. He doesn't have secret agendas. I used to think he might be a bit of a con guy. Now, if he's trying to be sly or to hide something, it's almost impossible *not* to see what he's up to. He's very obvious in what he feels and does. He's got more colours, obviously, than I thought in the beginning. All of that makes him very fun to play. He's just not burdened by protocol. Putting it in Shakespearean terms, he's a cross between Falstaff and Puck."

Over the next couple of seasons, Phillips would like to see Neelix continue to evolve, continue to blend into the crew and, most importantly, he yearns for a deeper examination of Neelix's romantic life with Kes. To quote Phillips: "I'd like their relationship to be a paradigm for everything that's hot and sexy in the universe." In the meantime, Phillips contemplates *Star Trek: Voyager*'s carrying on of the *Star Trek* torch. "I know the original show quite well and, having done an episode of *Star Trek: The Next Generation*, I know a little about that, too. *Star Trek* tries to explore pertinent issues, and *Star Trek: Voyager* does the same thing," he notes. "I'm not the most articulate person in the world, but I think *ST:VOY* is fitting into the *Star Trek* tradition real well. I wish I could say something profound. All I know is that Berman, Taylor and Piller are very aware of what made *Star Trek* alive and exciting in the Sixties, and they're trying to do the same thing and even go beyond it, while still honouring what Gene Roddenberry created.

"I'm proud to be a part of what they're trying to do." ■

Ian Spelling

Jennifer Lien

When Jennifer Lien won the role of *Star Trek: Voyager*'s resident *Ocampa*, Kes, she was completely unprepared for what followed. "I had no idea what I was getting into," she explains. "I was familiar with *Star Trek*, I had no problem with it and I enjoyed watching it, but I wasn't really aware of the magnitude of the *Star Trek* phenomenon. I suppose that was lucky in a way, because I didn't feel any pressure or anxiety whatsoever; it was all fun and exciting.

"I'm beginning to learn how people react to *Star Trek* and how significant it is to a lot of them," she continues. "It's really fascinating – it's just an incredibly *vast* institution."

Born and raised in Illinois, Lien was just 13 when she performed in local Shakespeare productions. She made her television debut in *Brewster's Place* before landing starring roles in the daytime soap *Another World* and the short-lived sitcom *Phenom*. Shortly after that show's cancellation, Lien read for the *Star Trek: Voyager* feature-length pilot, *Caretaker*. "I really enjoyed the story. I liked the idea of playing a young, open-minded and strong character in a science fiction show. I was also excited by the fact that Kes was one of a new alien race, which really opened things up for future storylines; it meant that anything could happen, offering me the chance to learn and grow as an actress."

The 21-year-old actress insists television acting isn't as glamorous as most viewers imagine. "I start the day going through three hours of hair-styling, make-up and wardrobe. At the end of shooting, they put oil on my face and rip everything off. I go home, grab a few hours' sleep, and then have to get up at about three o'clock in the morning to start all over again. What's glamorous about *that*?

"I lead the same life I led before joining the show, except I occasionally go into the studio and work," Lien continues. "My lifestyle really hasn't changed; I don't get recognised very often. When I'm not playing Kes, my skin colour is different, my hair is different and I don't have those ears, so I have a great deal of anonymity."

Whilst the actress is aware that Kes, as an Ocampa, has a life expectancy of little more than nine years, she is unconcerned by the thought that her character's life span might curtail her tour of duty aboard the starship.

"Who knows where I'll be or what I'll be doing 10 years down the road?" she says. "I hope I will still be acting and it would be nice if I was still with *Star Trek: Voyager*. If I wasn't, then hopefully I would be exploring other avenues of my career that I haven't travelled down yet."

Whatever Kes' future, Jennifer Lien couldn't be happier being part of *Star Trek*. "It's a wonderful job to have," she says. "I enjoy playing Kes, and that makes the work rewarding. The people I work with are fantastic, and I'm often very pleased with the storylines. I've also enjoyed getting to know more about *Star Trek* – seeing how it works and what goes into it.

"It's a very positive experience for me and I know that I'm quite fortunate to be in this kind of situation right now in my life." ■

David Bassom

"These are kind people, Tanis. They saved my life... They wouldn't lie to you."

– Cold Fire

From the Replicator

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Now on sale is the new **STAR TREK Customisable Card Game** *from* ***Fleer Skybox****, which enables players to take the role of captain of the* **U.S.S. Enterprise.** *Players battle to win experience counters by careful card play featuring characters and items from the original series, playing out an 'episode'. Successfully completing an episode wins the player experience counters and the first one to 25 experience counters wins the game.*

The game is fast-paced and tremendous fun and, like **Decipher's Star Trek: The Next Generation** *game we're sure it will be extremely popular with many readers. Watch out for an interview with designer Jeff Grubb and famous player Walter Koenig next issue.*

Merchandise

There's been a lull in *Star Trek* merchandise over the summer, but this month everything changes as a wide variety of items are released.

First, something a little unusual; *Star Trek: The Next Generation* sweets. Yes, *Star Trek* fruit flavoured, sherbet filled drops! These sweets are made by **W.M. McKinney's** and come in a variety of fruit flavours. They're very tasty, even if the sherbet centre has a bit of a kick to it.

The sweets come with a special poster offer and each pack contains a free collectible mini hologram (there are 16 to collect). This is a good giveaway, the full set is impressive.

Bandai release the Starfleet Academy action figure assortment this month. Something of a departure from usual ranges, it depicts figures not seen in any of the series. Well, apart from a young *Jean-Luc Picard* of course, who did appear, albeit briefly, in *ST:TNG*.

This is quite a new and exciting range, although I think the new 'Academy' uniforms leave a lot to be desired. Included in the first batch of releases are *Picard*, *La Forge* and *Worf* (below left). Each Starfleet Academy figure comes with a CD-ROM which has a special access code (on the figure). The information on the disk includes an audio and visual tour of the Academy, a detailed character file, plus a trivia-style Starfleet exam; the voice of the computer is still provided by Majel Barrett Roddenberry.

Also available from *Bandai* this month is Shuttlecraft *Galileo* model (below right). This comes with a special *Captain Kirk* figure. However, I do feel the release is let down by a hinging mechanism, which enables you to place your figures inside the craft, that is nothing like that of the original craft. The release is available only in limited numbers so it will be very sought after. ■

Paul Christopher

BRIEFLY...

Pioneer continue their excellent, high quality laser disc releases with *Star Trek: The Next Generation*'s *Unification* this month – which guest stars *Spock* (Leonard Nimoy) from the original series and films. The *Romulans* are up to their old tricks, and cleverly sucker the trusting Vulcan Ambassador into a trap which could lead to all-out war with the Federation. Of the two episodes in the story, the first is the better portion, especially notable for its appearance by Mark Lenard as Spock's dying father, *Sarek*.

Bandai's anniversary original series *Star Trek* Medical Kit, which is released next month, will now not contain the medical spray device. More news on this next issue. The *Star Trek* Bridge Set which was due out this month has also been cancelled.

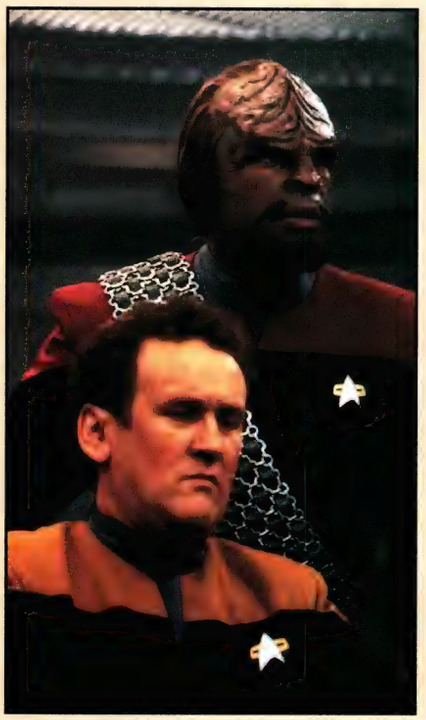
The *Star Trek* Exhibition runs for just a few more days at the Bournemouth International Centre, ending September 7 before moving abroad. The exhibition includes a specially commissioned model of the *U.S.S. Enterprise*, the transporter room set from *ST:TNG*, the Captain's command chair and the *Klingon* throne, with a host of other *Star Trek* memorabilia. Further information and bookings on 01202 297297.

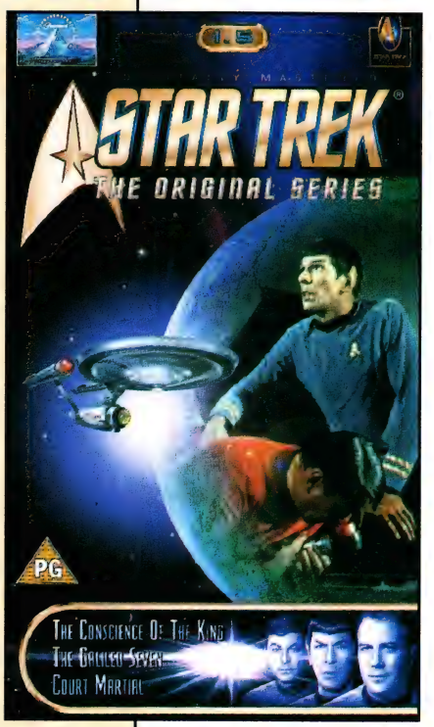
Two new specialist shops have joined the ranks of the many now supplying *Star Trek* fans with their favourite licensed merchandise. Rubbing shoulders with the *Forbidden Planet* chain with its figurehead store in New Oxford Street, London as well as a number of other shops comes *Phasers on Stun* in North West London, which stocks only *Star Trek* merchandise, and *The Four Quadrants* in Nottingham.

In the US, **White Wolf Publishing** have released an expanded version of Harlan Ellison's original, award-winning *The City of the Edge of Forever* teleplay. This new version has been expanded from the limited hardcover release but includes the entire teleplay – which won the 1966-67 Writers Guild of America Award for best teleplay and the 1967 Hugo Award. ■

On Screen

Release dates were correct as of press time. As we went to press, *CIC Video* announced that they have revised releases of the original series to one per month alongside new releases of *Star Trek: Deep Space Nine* and *Star Trek: Voyager*. They have also revised their in-pack promotion for ordering the collectible playing cards (the Tribble as the Joker is my favourite so far!); the closing date for this offer has been changed from the end of August to the end of November.





STAR TREK

Volume 1.5
***The Conscience of the King/The Galileo Seven/Court Martial* (CIC, £12.99, 4305)**
Release Date: 9 September
STM* Ratings: *The Conscience of the King*/ *The Galileo Seven*****/*Court Martial*****
See full review last issue, published prior to the release date changes being announced.

STAR TREK: DEEP SPACE NINE

Volume 4.9
***Accession/Rules of Engagement* (CIC, £12.99, 4155)**
Release Date: 9 September
STM* Ratings: *Accession*/*Rules of Engagement*******
Two dramatic tales wing their way towards us this month, the first featuring the *Bajoran* religious culture and the second the *Klingons*. In *Accession* a 300-year-old Bajoran sailing vessel comes out of the wormhole, bearing a renowned poet who has been with the Prophets for a couple of centuries. During this time, of course, his planet has suffered *Cardassian* occupation, tremendous oppression and deprivation and, unsurprisingly, Bajoran society has been turned upside down and their old caste system discarded. The poet, *Akorem Laan*, believes he has fulfilled the prophesies and must be the Emissary.

Captain Sisko's relief at relinquishing his religious responsibilities is short-lived, however, as Akorem passionately tries to bring about rapid changes to reinstate his people's traditional social structure. If he were to succeed, Bajor's entry into the Federation would be seriously jeopardised.

This story lends itself to Nana Visitor's excellent talents as her character, *Kira*, struggles to radically change in order to follow her religious commitment. In the background is another story of adjustment as *Keiko*, *Molly* and *Miles O'Brien* are reunited as a family, with another little one on the way!

The *Klingons* are up to something in *Rules of Engagement*, when they send a mean and purposeful advocate to demand the extradition of *Commander Worf*. He commanded the *U.S.S. Defiant* as it escorted a convoy of humanitarian aid, attacked by Klingon birds-of-prey. The Klingons claim that during the battle he destroyed a transport ship full of innocent civilians. Will Odo's persistent detective work turn up anything in time to help Sisko prevent the Vulcan admiral granting the extradition? LeVar Burton, *Star Trek: The Next Generation*'s *Geordi La Forge*, directs this nail-biting piece and, during the courtroom drama, the evidence is recounted in an interesting manner. Each scene is re-enacted and then the principal witness turns and talks to the court from within that scene. It is a clever idea, although it has been used before in the *ST:TNG* episode *A Matter of Perspective*.

STAR TREK: VOYAGER

Volume 2.9
***Deadlock/Innocence* (CIC, £12.99, 4019)**
Release Date: 9 September
STM* Ratings: *Deadlock**/*Innocence*****
Deadlock is another classic from the pen of Brannon Braga. Hiding in a plasma drift from *Vidiians* and awaiting the birth, finally, of Ensign Samantha Wildman's half-*Catarian* baby, everything goes wrong when the *U.S.S. Voyager* tries to emerge. The complicated birth is ingeniously solved by a foetal transport neatly over to a waiting incubator, but the ship hits subspace turbulence and the antimatter is rapidly draining.

Before *B'Elanna Torres* can save the day, the starship is bombarded with protons and systematically damaged. Several injuries ensue, *Harry Kim* is sucked out into space and the baby, the first to be born aboard the *U.S.S. Voyager*, dies. *Kes* disappears through a spatial rift and the captain sees a ghost of herself fleeing a disintegrating bridge. ➔

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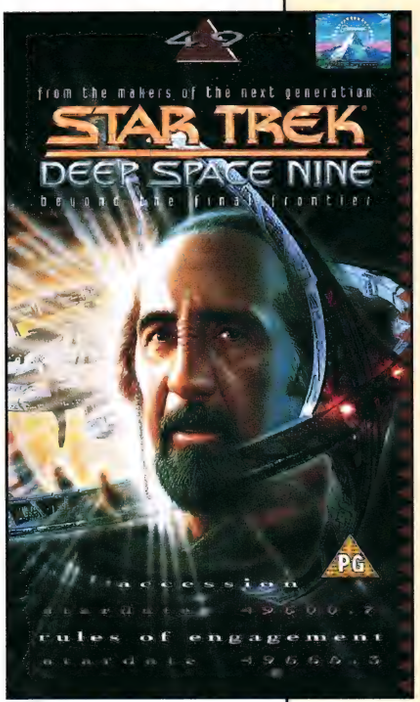
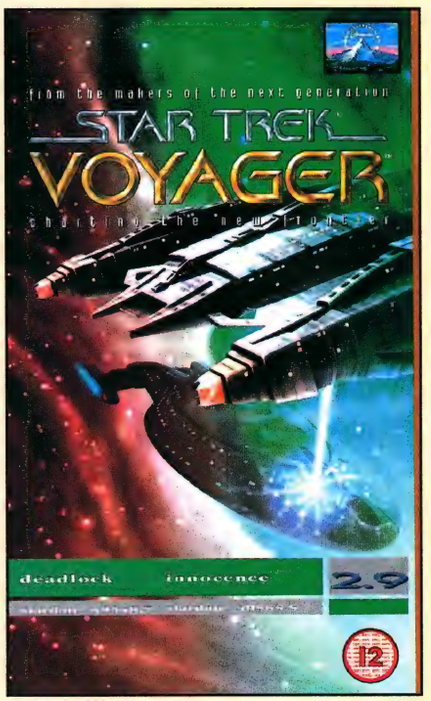




Ultimately, we establish that two identical *U.S.S. Voyager*s exist, the two captains meet and both in turn are prepared to sacrifice everything to preserve the other. It's gripping stuff throughout with plenty of shocks along the way, and the Vidiians are at their nastiest.

Braga is the supervising producer on the second one, too, but *Innocence* was written by Anthony Williams and the teleplay was by Lisa Klink who is writing a lot of lovely character driven stories. The shortest part ever for a dying crewman is played by Richard Garon as *Bennet*, killed as a result of a shuttle crash during a search for polyferromite. *Tuvok* is the survivor who discovers a threesome of frightened children, who fear being taken by the someone or something called *Morok*. (Tuvok's singing finally calms them and sends them to sleep around the fire. We are spared most of the 348 verses of his song!)

Meanwhile, back on *U.S.S. Voyager*, First Prelate *Alcia* is being given a guided tour of Captain Janeway's vessel and explains why the *Dreyans* do not usually communicate with outsiders. Conflict occurs through lack of communication but all is eventually resolved. This is a major show for Tim Russ and he acquits himself admirably. ■

Reviews by Nikki Harper

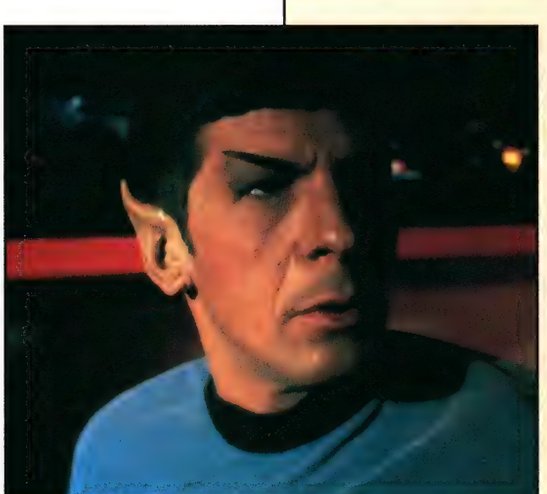
IN REVIEW

Star Trek Trivial Pursuit video

(*Telstar*, £12.99, running time approx. 74 mins)

Most of you ought to know the idea of the original Trivial Pursuit board game. *The Sci-Fi Master Game, Star Trek Edition* video, just re-released by *Telstar*, takes the concept a little further! There's 105 clips with at least one from each of the 79 original series episodes (including *Captain Pike* in *The Cage*) and the first six movies. A question booklet divides these clips into six categorised questions selected by dice roll, coloured as in the original board game. A dice roll selects the captain who controls the video remote, asks questions and settles the inevitable disputes.

There are two official ways to play the game. One augments the board game, such that when you land on a segment square, you answer a *Star Trek* question instead of the usual trivia questions supplied with the game. Alternatively, the captain keeps a score sheet and the one with the most points wins.



The video clips are not numbered sequentially so the captain can't look at the next set of answers. It wasn't clear in the instructions about how the captain got a chance to answer a question, so we just took three goes at it each. I guess that, like *Captain Kirk*, you've got to make your own rules sometimes. Each clip is preceded by a stand-by warning heralding the clip number, allowing the captain to push pause while the player rolls for a category. The great thing here is that you can watch the clips at least six times before having to run through all the questions!

The questions vary in their complexity and the number of points you could score reflect this. Here's a guide to what to expect:

1 (blue): NAME - Episode/Film Title, 2 points.
Simply name the episode the clip is from. I found this difficult as I'm not good at titles unless it's one of the movies.

2 (pink): WHAT - Place/Event/Object, 3 points.
If you're extremely lucky, the question here might be about something shown in the clip, but most answers will depend on a good memory for the episodes.

3 (yellow): STOP - Episode/Film/Character/Planet, 2 points.
This might be something like 'Name the two aliens in this episode.' Anyone can yell STOP in anticipation of a question. The trouble starts when the captain has to decide who shouted first and when the question is about something at the end of the clip. It takes the prowess of Kirk to control the ensuing chaos!

4 (brown): WHO - Character/Alien/Actor, 3 points.
For example, 'Who provided the voice for the warning buoy?' This is by far the most frustrating to all but the most stringent Trekkers. You will really need an intimate knowledge of the scripts to have any chance of answering!

5 (green): WILD - General Trivia, 3 points.
The groans of despair aren't quite so bad as getting a 4! You'll probably recognise Joan Collins playing Edith Keeler in *The City on the Edge of Forever*, but some of the other questions are pretty obscure.

6 (orange): WATCH - Observation, 2 points.
Self explanatory really, but this consists of questions like 'How many Klingons are visible in this scene?'

I had a great time playing the game. The only criticism I'd like to make is that there should be a phaser set on stun included in the kit as an aid for the poor belaboured captain, when he has to calm his crew! ■

A.C Watt

Read Out

STAR TREK

79: Invasion Book I: First Strike***
by Diane Carey
This is one of the best novels in recent years – and you can decide for yourself with this month's free gift. Carey, back on form, introduces us to the serpentine 'Furies', leading into the biggest inter-series crossover ever tried by *Pocket Books – Invasion*.

No matter how much you tell yourself this is the original cast, I kept wanting to mentally drop out and see Picard, *Captain Sisko* and *Captain Janeway* watching this on a monitor, *Talosian*-style. The story is sharp, you gain some knowledge of what *Zennor* is like as a person rather than just an alien foe, but where Carey excels, as always, is in her characterisations. Especially *Kellan* the *Klingon*, an interesting foe/friend for *Kirk*, who ought to be seen again. Perhaps one of the later books in this mini-series will feature some off-spring of his. Fabulous stuff, gripping and thrilling. Next?

STAR TREK: DEEP SPACE NINE

Klingon***
by Dean Wesley Smith & Kristine Kathryn Rusch
A book based upon a CD-ROM based upon a couple of television series. Despite its bizarre lineage, the book has two plus points – the script on which it is based is by Hilary J. Bader, one of the more reliable *Star Trek* television writers, and the Smith/Rusch team get better and more confident as they go along.

The source material is developed further, as any good novelisation should be. This is a nice little adventure, exploring what makes the Klingons tick in a manner more interesting and sophisticated than we've ever witnessed on television where they always come across as rather stupid.

I've never reconciled the 24th Century Klingons with Roddenberry's originals, who had cunning, guile and intelligence, with Berman and Piller's brawling, honour-squawking thugs who really aren't difficult to outwit. Here, we focus a lot on *Gowron*, one of the more interesting members of the race, placed as leader of the Council despite not really knowing what he's doing. Reading this in a historical context – it is set before *The Way of the Warrior* – is quite interesting and at least makes his actions therein understandable, if still rather absurd. But the focus of the story is, of course, young *Pok*, a Klingon forced to grow up and learn what being a Klingon is all about. Hardly the most original of plots, but Smith 'n' Rusch handle it well and engagingly.

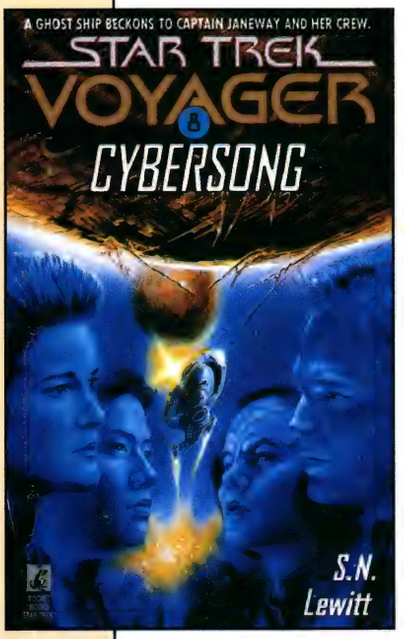
15: Objective Bajor**
by John Peel
John Peel wins this month's battle of the 24th Century with *Objective Bajor,* featuring an excellent narrative, great new characters and a superb handle on all the regular cast. Wonderful stuff. The Hive have come to take possession of Bajor and eat it. Please go somewhere else, they suggest to the *Bajorans*, we've no desire to hurt you... and so begins the story, an odd mix of Douglas Adams-style plot mixed with the *Fantastic Four*'s amoral Galactus the world eater. The Hive are wonderful people, completely unaware that their way of life is different to ours and equally blasé about it. A lovely book, with a great ending. A must-read.

STAR TREK: VOYAGER

8: Cybersong*
by S. N. Lewitt
And then there's *Cybersong*, with a big starship, lots of deep, meaningful character bits in which our regular cast angst over the past and only *Chakotay* and, oddly enough, *Neelix* and *Kes*, bear any real resemblance to their on-screen counterparts. Because we know from the outset that this isn't going to lead Janeway to the other Caretaker, the premise of the book is also spoiled.

I can't help but think that S. N. Lewitt put him/herself in the story, as Daphne Mandel, and that always shows in a lot of these *Star Trek* books. I hate to go on about it but only Diane Carey has been successful in doing this with Lt. Piper, way back in the early *Star Trek* original series books.

After a couple of good *Star Trek: Voyager* books recently, this one is perhaps below par. But a lot of the standards are so high this month, it's hardly surprising that not every book can make the grade. ■



WIN ORIGINAL SERIES SCRIPT ADAPTATION

The Joy Machine by Theodore Sturgeon and James Gunn is the adaptation of an original series script by Sturgeon. The story never reached final production but now has been adapted into book form.

Theodore Sturgeon is remembered as one of the best writers of *Star Trek* and science fiction in general. The Sturgeon Award for Best Science Fiction Short Story has been created in his memory. James Gunn has been writing SF for more than 40 years and one of his novels, *The Immortals*, is currently being made into a film.

We have 15 copies of this book to give away, courtesy of **Simon & Schuster** – all *you* have to do to try and get your hands on copies of these excellent works is to answer the question below and send the answer (postcards or the back of a sealed-down envelope only, please – we do not accept e-mail entries for competitions) to: ***STAR TREK Joy Machine Competition*** (STM#19), *STAR TREK Monthly*, *Titan Magazines*, 42 - 44 Dolben Street, London SE1 0UP. Multiple entries will be phasered, the Editor's decision is final and all entries MUST be received by Friday 27 September 1996. Good Luck!

Theodore Sturgeon wrote *Amok Time* for the original series of *Star Trek*. Name the other first season *Star Trek* episode which he wrote the script for.

If you do not wish to receive details of any special offers or new products please mark your entry 'No Information'

LICENSED *STAR TREK* BOOKS AVAILABLE IN SEPTEMBER

Please note that all dates were correct as of press time, based on the most recent information supplied by the publishing house in question. ISBN numbers and other codings have also been listed to assist with any enquiries about titles.

SIMON & SCHUSTER

Star Trek
80: The Joy Machine *by Theodore Sturgeon and James Gunn (PB, £4.99, 0671 100221 X)*
Starfleet Academy 2: Aftershock *by John Vornholt (PB, £2.99, 0671 00079 9)*
Star Trek Enterprise: The First Adventure 30th Anniversary Edition *by Vonda McIntyre, read by George Takei and Leonard Nimoy (Audio, 0 671 85662 6)*

Star Trek: The Next Generation
42: Infiltrator *by W.R. Thompson (PB, £4.99, 0671 56831 0)*

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Thanks to *Telstar Video*, we also have 10 copies of the recently re-released Trivial Pursuit *Star Trek* Video game to give away to the first 10 correct entries pulled from the hat!

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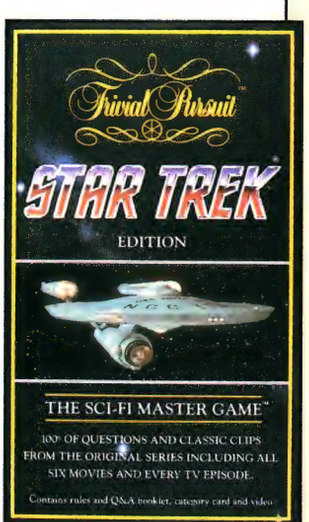
All *you* have to do to have a chance to win one of the three holidays and one of 10 *Star Trek* Trivial Pursuit Video Games is answer ALL the questions below. Then, simply complete the rest of the form, cut it out (or copy it onto a postcard or the back of a sealed envelope) and send it to us at: ***THE FUTUROSCOPE/ TRIVIAL PURSUIT COMPETITION*** (STM #19), *STAR TREK Monthly, Titan Magazines*, 42 - 44 Dolben Street, London SE1 0UP. Multiple entries will be phasered, the Editor's decision is final and all entries MUST be received by Friday 27 September 1996. Good luck!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What original *Star Trek* episode mentions the substance rubindium crystal?

_____

Commander William T. Riker was offered two commissions during his time aboard the *U.S.S. Enterprise NCC-1701-D* (the seven seasons of *Star Trek: The Next Generation*). What ships were they on?

_____

and _____

Name six of the *Star Trek* characters who at one time or another have been captain of any incarnation of the *U.S.S. Enterprise*.

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a tribute to Gene Roddenbe

***Star Trek* creator Gene Roddenberry's personal vision and enthusiasm not only inspired 30 years of the ongoing fictional universe. He also played a major part in persuading people to do what they really wanted but never thought they could. Now both an actor and a stunt man, Englishman John Carrigan, is one of many such people, and he offers here his personal account of an encounter that changed his life...**

It's a well known fact that *Star Trek* has inspired many people to follow careers such as that of doctor, astronaut etc., but my story is slightly more unique. Although the show always offered its own fascination and I've been a fan of it for many years, I was directly inspired to the life I lead today by meeting the great bird of the galaxy himself – Gene Roddenberry.

From very early on in my life I had two passions. One was *Star Trek*, the other, martial arts. Through a series of events I became close security for the original *Star Trek* cast at *Star Trek* conventions due to my martial arts training. At one such convention it was my good fortune to meet Richard Arnold who was, as the time, Gene's personal assistant. Richard and I struck up a friendship that continued by letter and phone. One day Richard said that he had spoken about me to Gene and that if ever I came to Los Angeles he would like to meet me. As you can guess, as soon as I could afford to I was on my way...

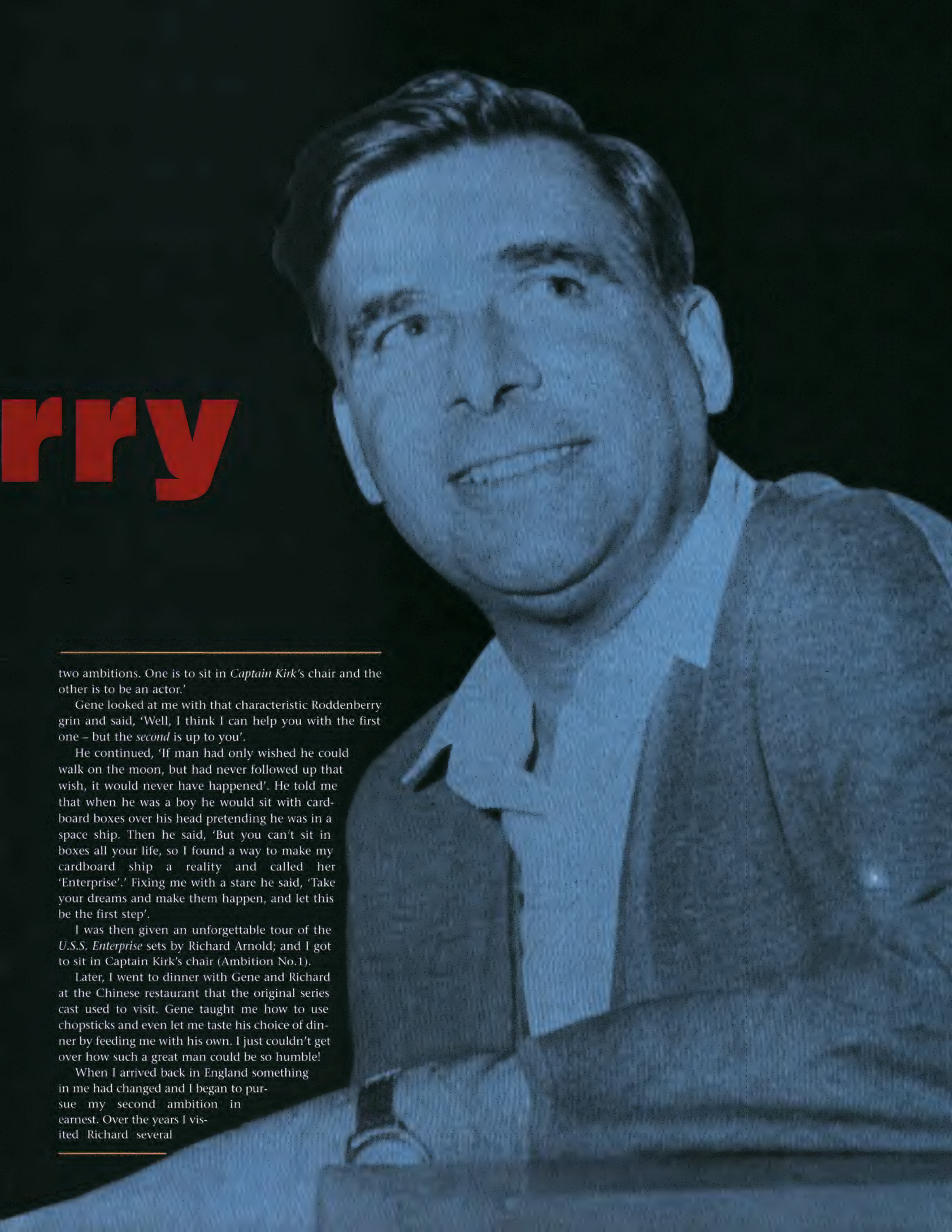
Richard turned out to be a fantastic host. He arranged meetings for me with many of the *Star Trek* cast members who, to this day, remain fast friends. But that first trip through the hallowed gates of *Paramount Pictures* was to change the direction of my life...

On entering the Hart Building, which still houses the *Star Trek* offices, I first met Gene Roddenberry's personal assistant, Susan Sackett, a lady who is also well known in *Star Trek* mythology. Then, out of his office, walked the great man himself.

I wasn't quite sure how to react and felt rooted to the spot. Then what I thought would be a handshake turned into a hug and a smile that lit up the room. Gene said he was glad to meet me and to my astonishment I was solemnly presented with the *U.S.S. Enterprise* flight deck certificate which he had awarded to people from NASA and other VIPs in the past. Then began an hour long conversation that was to change my life.

A man always interested in other people, as *Star Trek* testifies, he asked me what my ambitions were. My answer was punctuated with an embarrassed smile. 'I really have

rry



two ambitions. One is to sit in *Captain Kirk*'s chair and the other is to be an actor.'

Gene looked at me with that characteristic Roddenberry grin and said, 'Well, I think I can help you with the first one – but the *second* is up to you'.

He continued, 'If man had only wished he could walk on the moon, but had never followed up that wish, it would never have happened'. He told me that when he was a boy he would sit with cardboard boxes over his head pretending he was in a space ship. Then he said, 'But you can't sit in boxes all your life, so I found a way to make my cardboard ship a reality and called her 'Enterprise'.' Fixing me with a stare he said, 'Take your dreams and make them happen, and let this be the first step'.

I was then given an unforgettable tour of the *U.S.S. Enterprise* sets by Richard Arnold; and I got to sit in Captain Kirk's chair (Ambition No.1).

Later, I went to dinner with Gene and Richard at the Chinese restaurant that the original series cast used to visit. Gene taught me how to use chopsticks and even let me taste his choice of dinner by feeding me with his own. I just couldn't get over how such a great man could be so humble!

When I arrived back in England something in me had changed and I began to pursue my second ambition in earnest. Over the years I visited Richard several

Gene Roddenberry Profile

Born 19 August 1921, El Paso, Texas; died 24 October 1991.

SELECTED CREDITS
Executive Consultant
TELEVISION
Star Trek: The Animated Series (1973-74)

FILM
Star Trek II: The Wrath of Khan (1982)
Star Trek III: The Search for Spock (1984)
Star Trek IV: The Voyage Home (1986)
Star Trek V: The Final Frontier (1989)

Producer
TELEVISION
Star Trek (1966-68)
Planet Earth (1974)
Star Trek: The Next Generation (1987-91)

FILM
Pretty Maids All in a Row (1971)
Star Trek: The Motion Picture (1979)

Executive Producer
TELEVISION
Star Trek: The Next Generation – Encounter at Farpoint (1987)

Writer
TELEVISION
As Robert Wesley:
District Attorney – various episodes (1965)
Highway Patrol – various episodes (1955 – 56)
The West Point Story – various episodes (1956 – 1957)
Bat Masterson – various episodes (1958 – 1961)

As Gene Roddenberry:
Have Gun Will Travel – various episodes (1957 – 1963)
The Detectives – various episodes (1960)
The Virginian (1963)
The Lieutenant – various episodes (1963 – 1964)
Star Trek – The Cage and various episodes (1965)
Genesis II (1974)
The Questor Tapes (1974) – Pilot
Planet Earth (1974) – Pilot
Star Trek: The Next Generation – Encounter at Farpoint (1987)

FILM
Pretty Maids All in a Row (1971)

times and shared some wonderful trips with Gene. Then one day I received an invitation to be a guest at Gene's Hollywood Walk of Fame Ceremony, where he was to receive his star in that famous LA pavement. To say that I felt honoured would not come close: I was there at warp speed!

The day was one that only Hollywood could produce. At Hollywood Boulevard, arriving in a stretch limo, I found myself standing in the VIP enclosure with nearly all the *Star Trek* cast and many of Gene's friends and family, including Gene's mother. After the ceremony I went to the *Paramount Pictures* party for *Star Trek*'s creator. I then congratulated Gene and thanked him for a day I couldn't have dreamed of only to be told, 'It's not over yet. I want you to come to my *other* party'. Still in shock, I went off with Richard and Susan to Bel Air Country Club.

All the *Star Trek* cast except Bill Shatner attended this party, which is called a roast party in the US. Leonard Nimoy was the Master of Ceremonies for the night and Nichelle Nichols sang her song 'Gene' especially for him. I couldn't tell you all the celebrities that were there, but suffice it to say that all who attended were there because they loved Gene.

It was on this trip that Richard's mother, Denny, fell and badly broke her hip. Gene not only sent her flowers, but also visited Denny in hospital. I went with him, and while we were waiting to see her, Gene told me that one of his aims with the original *Star Trek* series had been to show people and television networks that if they can accept and like an alien with pointed ears, someone with just a different colour skin should be no problem. Then maybe people would begin to look *inside* a person, not judge the outside. Gene then looked at my expression which must have been serious and promptly, with a chuckle, pushed me off my chair. (Gene the philosopher *and* the playful giant!)

Sometime after that trip I heard that Gene had fulfilled one of his greatest ambitions by producing a new series called *Star Trek: The Next Generation*, which had only just begun production in the US. I helped arrange for an actor friend of mine to go with me to visit Richard and meet Gene with a view to him working on the show. Even though Gene was loaded with work he still found the time for us, taking my friend and I over to the wardrobe department to meet costumer Bill Theiss who was to fit my actor friend's costume.

I must admit that even though I was happy for my friend, part of me said, 'Oh well, maybe one day that could be me'. I was taken completely by surprise when Gene said, 'When you finish the first fitting Bill, how about fitting my friend John? I think he's Starfleet material too.'

That moment was the very finest moment of my life. I was fitted for my very own Starfleet uniform, with Gene looking on. Unfortunately, the moment wasn't to last, because no sooner had I got on the set than I was stopped filming because of union problems. But thanks to Gene I had worn a Starfleet uniform for real.

Sadly, the last time I saw the great bird of the galaxy he was on sticks and in ill health; but he still had that Gene smile.

Why he did all these wonderful things for me I will never know. I have the lovely memories of Gene, and the gifts he gave me. But most of all I still have the inspiration of the words he said to me and because of them I am now a professional actor and stunt man on television and in film. (Ambition No. 2). I know that if Gene were still here he would say to you, as he did to me – 'Follow your dreams and boldly go.'

Thank you Gene. ■

Somewhere over the rainbow...

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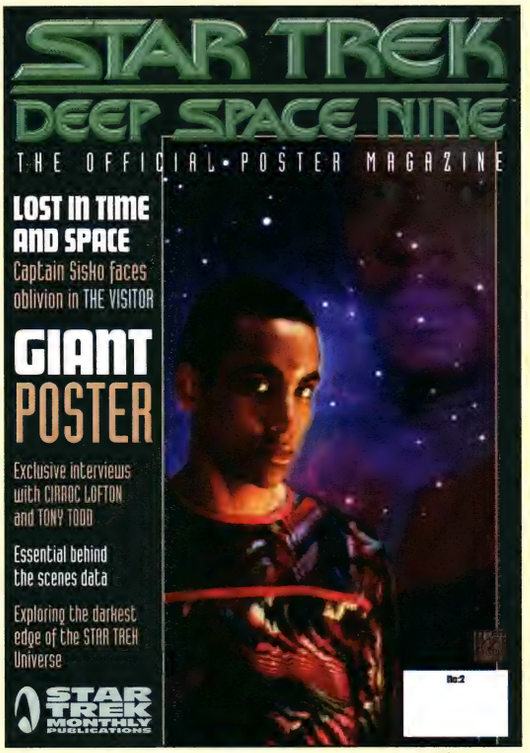
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"Basically, I can't say enough about Avery Brooks. He's my mentor, he's lead me in the right direction many times, and he's there for me when I need him."

– Cirroc Lofton

LOST IN TIME AND SPACE...

Join the crew of **STAR TREK: DEEP SPACE NINE** as we probe the making of the highly acclaimed, Hugo-nominated episode **The Visitor**... *Captain Sisko* is cast adrift in time and space in a freak accident and an older, wiser and desperately unhappy *Jake Sisko* seeks to save his father...

This issue of the ongoing poster magazine features exclusive interviews with **TONY TODD** (the older Jake Sisko and regular guest star *Kurn*, *Worf*'s brother) and **CIRROC LOFTON**, whose portrayal of the young Jake Sisko in this and other *ST:DS9* episodes has brought him much critical acclaim. Plus behind the scenes production secrets, more interviews and a full episode summary.

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"Worf has always been a guy who has made a few mistakes and he's learned from them..."

– Michael Dorn

Bounding with pride at its high critical acclaim for season four, **STAR TREK: DEEP SPACE NINE** prepares to return for another exciting year, with the third season of **STAR TREK: VOYAGER** hot on its heels! Join us as we talk to **MICHAEL DORN**, **TIM RUSS** and **ROBERT BELTRAN**, plus other cast and crew from both shows about their hopes, fears and predictions for the new seasons...

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  Exclusive pictures and news direct from the set of the new *Star Trek* film
- **STAR TREK: DEEP SPACE NINE** SEASON FOCUS
  Your complete guide to the second season as it draws to a close on BBC2
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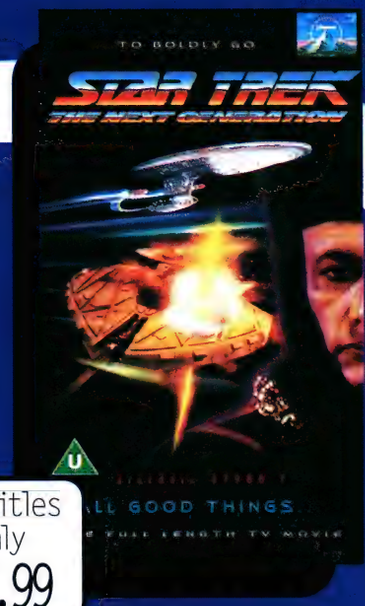

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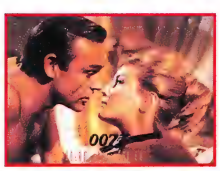

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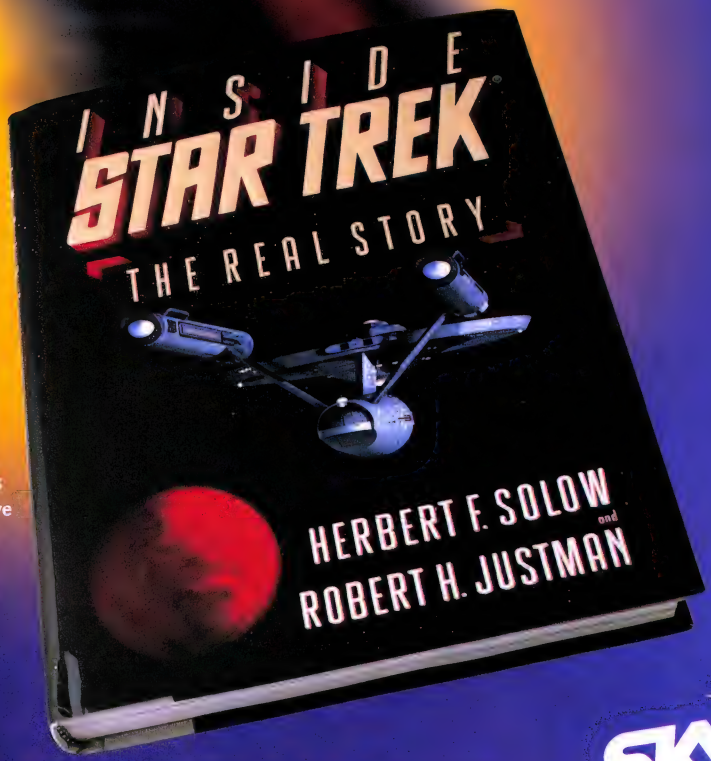

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STAR TREK

'BEAM ME UP'

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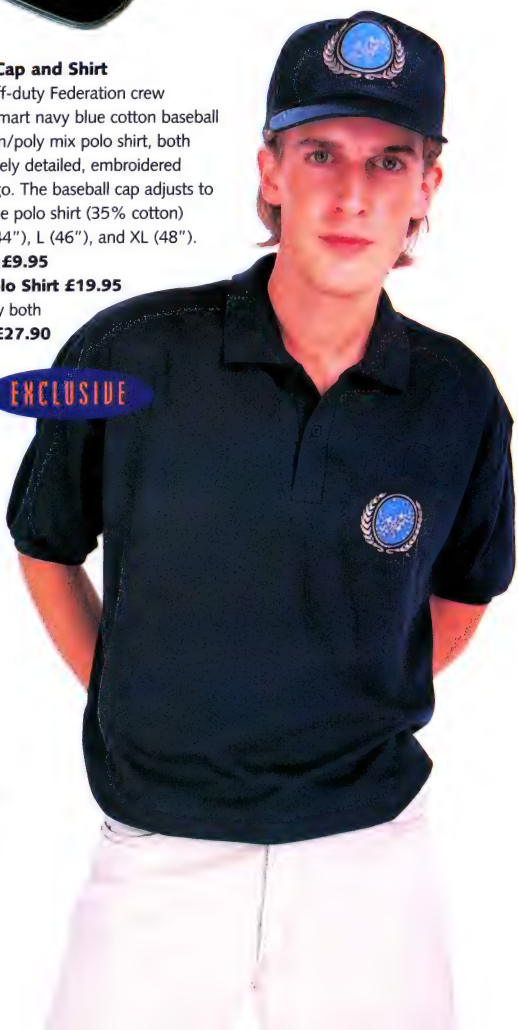

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SIMTIE2 Family Faces £16.95
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THE SIMPSONS™

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SIMW1 Homer £29.95
SIMW2 Bart £29.95

EXCLUSIVE

T-shirts
Two T-Shirts that celebrate Homer's favourite pastimes – donuts and beer. Choose from 'Just Donut' or 'When the going gets tough ... have a Duff'. Both are made from 100% cotton and are available in M (42"), L (44") and XL (48").
SIMTEE4 Donut £11.95
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MIGHTY MORPH'N POWER RANGERS

Deluxe Ninja Megazord
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PRNMZORD £39.95

Ninja Rangers
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Rugrats

Rugrats
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RCHUCKJ Chuckie £15.95
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Tommy T-Shirt
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RUGTEE4 £11.95

NEW

Rugrats Duvet Set
Snuggle down with your favourite Rugrat friends in this eye-catching poly-cotton duvet set. This bright and colourful bed linen includes a single duvet cover and one pillow case featuring Chuckie, Tommy and Angelica. Machine washable 50% cotton 50% polyester.
RUGDUV £22.95

Chuckie and Tommy Mugs
Enjoy a drink with bold Tommy and timid Chuckie using one of these striking Rugrat mugs, made from ceramic stoneware. Both mugs feature full colour illustrations and come in exclusive Rugrat packaging.
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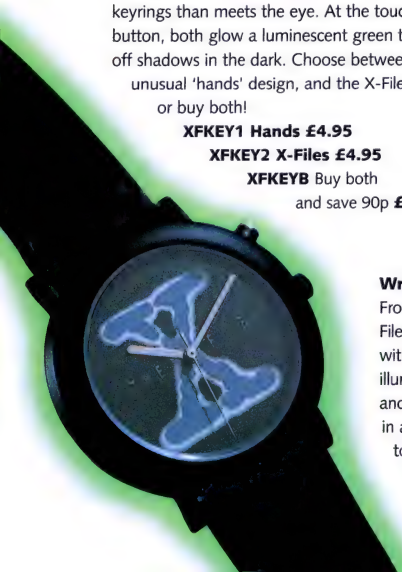

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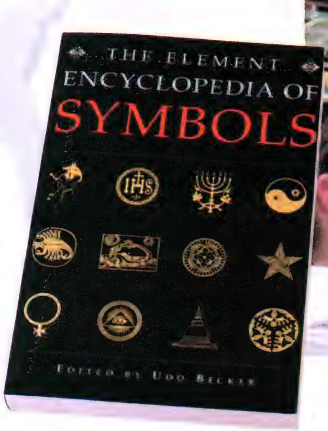

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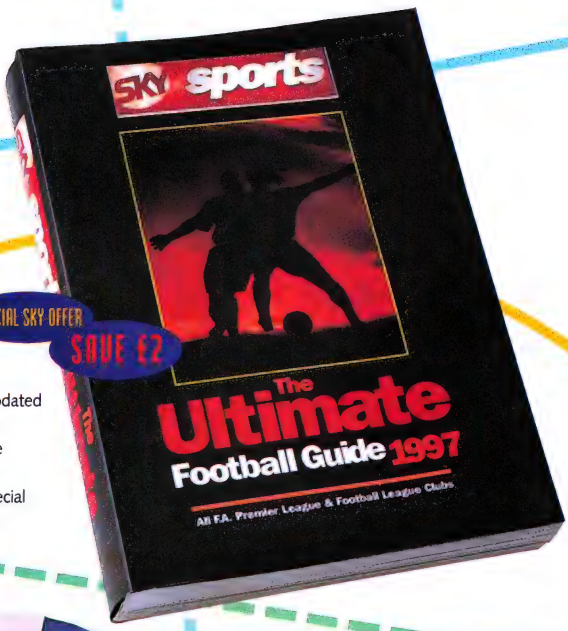

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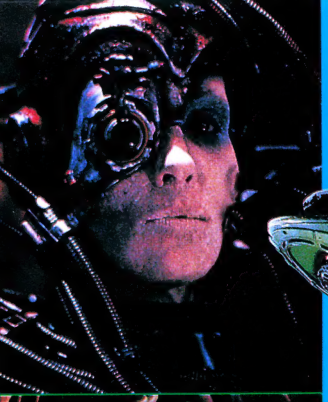

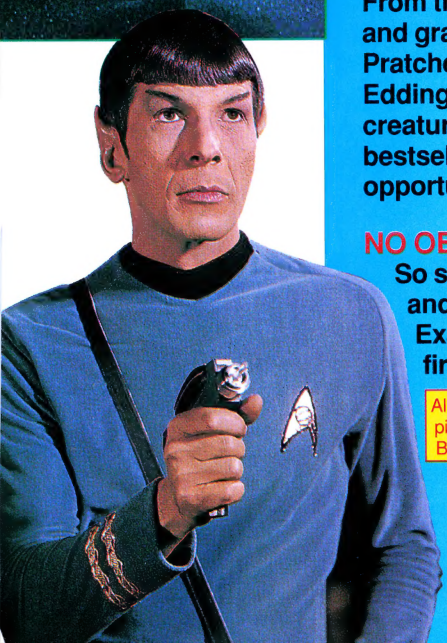

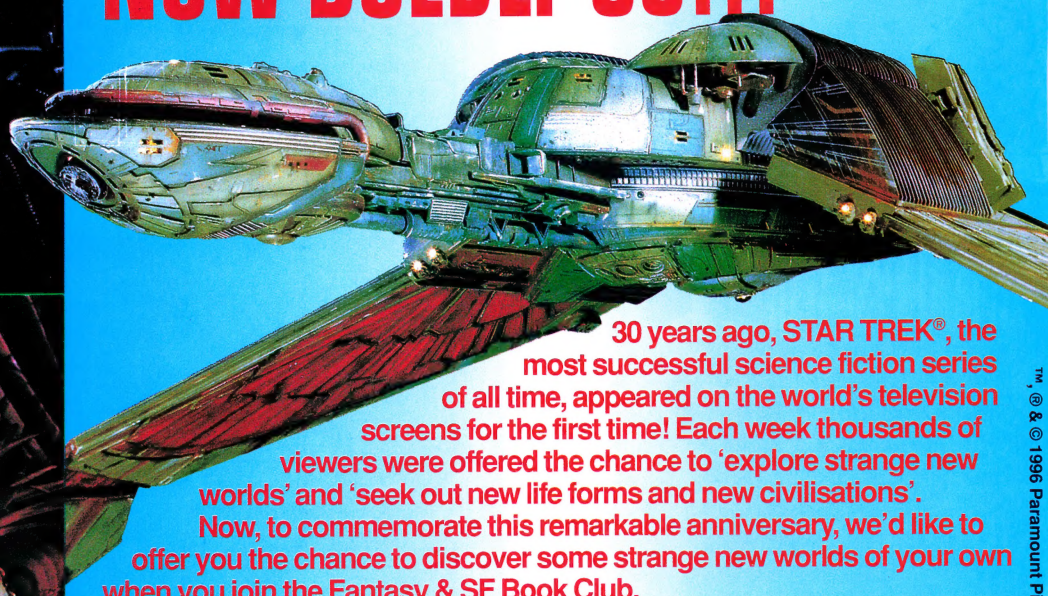

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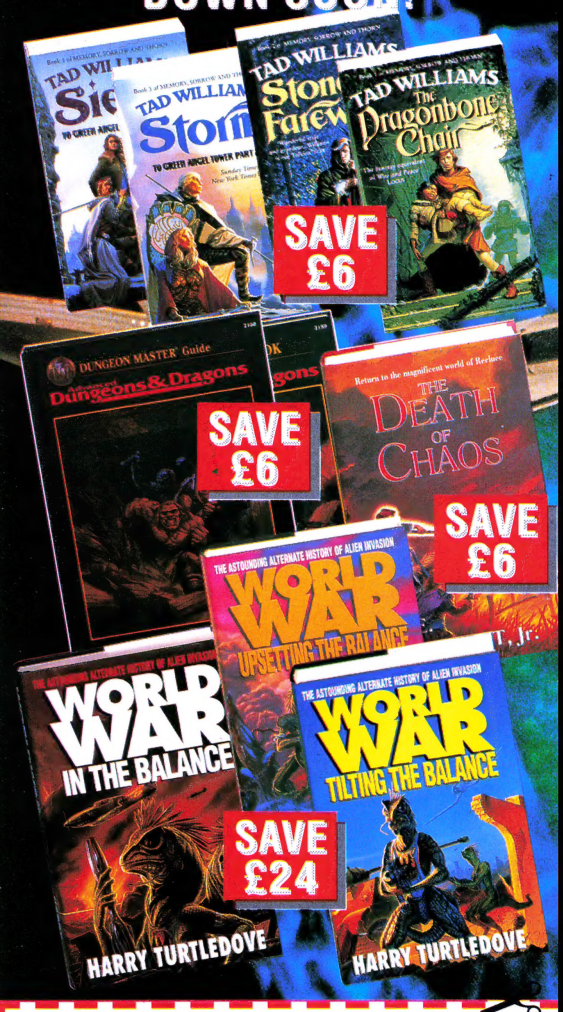

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